









# THE POCKET UNIVERSITY



THE  
POCKET UNIVERSITY  
VOLUME XXIII

# THE GUIDE TO READING

EDITED BY  
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AND OTHERS



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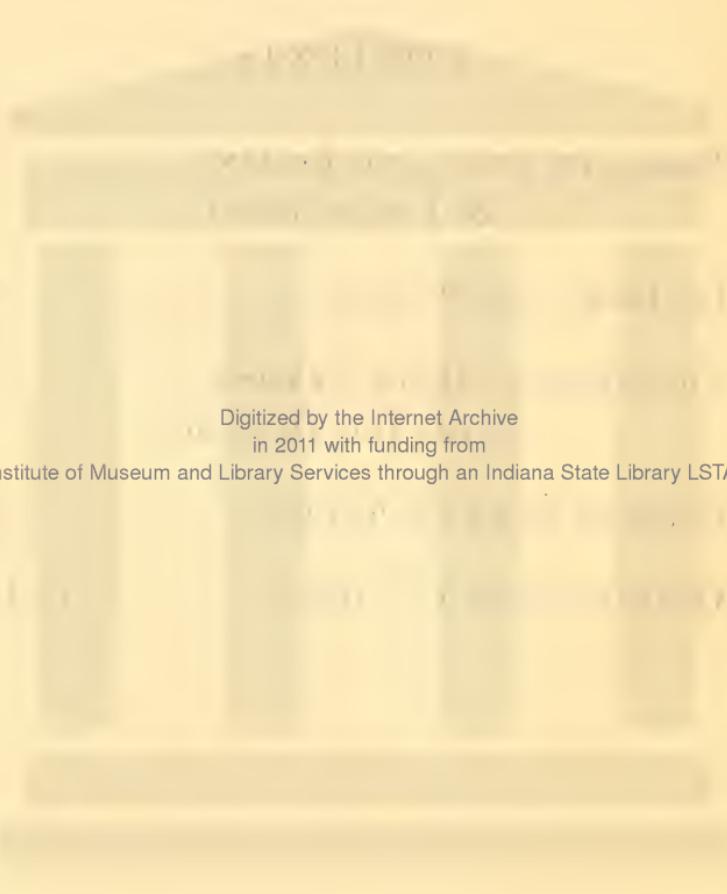
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## CONTENTS

	PAGE
BOOKS FOR STUDY AND READING . . . . .	I
By Lyman Abbott	
ON BOOKS AND READING . . . . .	17
THE GUIDE TO DAILY READING . . . . .	79
By Asa Don Dickinson	
GENERAL INDEX OF AUTHORS . . . . .	163
GENERAL INDEX OF TITLES . . . . .	197



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**BOOKS FOR STUDY AND  
READING**

**By LYMAN ABBOTT**



# BOOKS FOR STUDY AND READING

By LYMAN ABBOTT

There are three services which books may render in the home: they may be ornaments, tools, or friends.

I was told a few years ago the following story which is worth retelling as an illustration of the use of books as ornaments. A millionaire who had one house in the city, one in the mountains, and one in the South, wished to build a fourth house on the seashore. A house ought to have a library. Therefore this new house was to have a library. When the house was finished he found the library shelves had been made so shallow that they would not take books of an ordinary size. His architect proposed to change the bookshelves. The millionaire did not wish the change made, but told his architect to buy fine bindings of classical books and glue them into the shelves. The architect on making inquiries discovered that the bindings would cost more than slightly shop-worn editions of the books themselves. So the books were bought, cut in two from top to bottom about in the mid-

## 2 Books for Study and Reading

dle, one half thrown away, and the other half so placed upon the shelves that the handsome backs presented the same appearance they would have presented if the entire book had been there. Then the glass doors were locked, the key to the glass doors lost, and sofas and chairs and tables put against them. Thus the millionaire has his library furnished with handsome bindings and these I may add are quite adequate for all the use which he wishes to make of them.

This is a rather extreme case of the use of books as ornaments, but it illustrates in a bizarre way what is a not uncommon use. There is this to be said for that illiterate millionaire: well-bound books are excellent ornaments. No decoration with wall paper or fresco can make a parlor as attractive as it can be made with low bookshelves filled with works of standard authors and leaving room above for statuary, or pictures, or the inexpensive decorations of flowers picked from one's own garden. I am inclined to think that the most attractive parlor I have ever visited is that of a bookish friend whose walls are thus furnished with what not only delights the eye, but silently invites the mind to an inspiring companionship.

More important practically than their use as ornaments is the use of books as tools. Every professional man needs his special tools—the

## Books for Study and Reading 3

lawyer his law books, the doctor his medical books, the minister his theological treatises and his Biblical helps. I can always tell when I go into a clergyman's study by looking at his books whether he is living in the Twentieth Century or in the Eighteenth. Tools do not make the man, but they make his work and so show what the man is.

Every home ought to have some books that are tools and the children should be taught how to use them. There should be at least an atlas, a dictionary, and an encyclopædia. If in the evening when the family talk about the war in the Balkans the father gets out the atlas and the children look to see where Roumania and Bulgaria and Greece and Constantinople and the Dardanelles are on the map, they will learn more of real geography in half an hour than they will learn in a week of school study concerning countries in which they have no interest. When there is reading aloud in the family circle, if every unfamiliar word is looked up in a dictionary, which should always lie easily accessible upon the table, they will get unconsciously a widening of their vocabulary and a knowledge of the use of English which will be an invaluable supplement to the work of their teacher of English in the school. As to cyclopædias they are of all sizes from the little six-volumed cy-

## 4 Books for Study and Reading

clopædia in the Everyman's Library to the twenty-nine volumed Encyclopædia Britannica, and from the general cyclopædia with more or less full information on every conceivable topic to the more distinctive family cyclopædia which covers the life of the household. Where there are children in the family the cyclopædia which covers the field they are most apt to be interested in—is the best one to begin with. After they have learned to go to it for information which they want, they will desire a more general cyclopædia because their wants have increased and broadened.

So much for books as ornaments and as tools. Certainly not less important, if comparisons can be made I am inclined to say more important, is their usefulness as friends.

In Smith College this distinction is marked by the College authorities in an interesting and valuable manner. In the library building there is a room for study. It is furnished with a number of plain oak or walnut tables and with chairs which do not invite to repose. There are librarians present to get from the stacks the special books which the student needs. The room is barren of ornament. Each student is hard at work examining, comparing, collating. She is to be called on to-morrow in class to tell what she has learned, or next week to hand in a thesis,

## Books for Study and Reading 5

the product of her study. All eyes are intent upon the allotted task; no one looks up to see you when you enter. In the same building is another room which I will call The Lounge, though I think it bears a different name. The books are upon shelves around the wall and all are within easy reach. Many of them are fine editions. A wood fire is burning in the great fireplace. The room is furnished with sofas and easy chairs. No one is at work. No one is talking. No! but they are listening—listening to authors whose voices have long since been silent in death.

In every home there ought to be books that are friends. In every day, at least in every week, there ought to be some time which can be spent in cultivating their friendship. This is reading, and reading is very different from study.

The student has been at work all the morning with his tools. He has been studying a question of Constitutional Law: What are the powers of the President of the United States? He has examined the Constitution; then Willoughby or Watson on the Constitution; then he turns to the Federalist; then perhaps to the Constitutional debates, or to the histories, such as Von Holst's Constitutional History of the United States, or to treatises, such as Bryce's American Commonwealth. He compares the different

## 6 Books for Study and Reading

opinions, weighs them, deliberates, endeavors to reach a decision. Wearyed with his morning pursuit of truth through a maze of conflicting theories, he puts his tools by and goes to dinner. In the evening he sits down in the same library for an hour with his friends. He selects his friend according to his mood. Macaulay carries him back across the centuries and he lives for an hour with The Puritans or with Dr. Samuel Johnson. Carlyle carries him unharmed for an hour through the exciting scenes of the French Revolution; or he chuckles over the caustic humor of Thackeray's semi-caricatures of English snobs. With Jonathan Swift as a guide he travels with Gulliver into no-man's land and visits Lilliput or Brobdingnag; or Oliver Goldsmith enables him to forget the strenuous life of America by taking him to "The Deserted Village." He joins Charles Lamb's friends, listens to the prose-poet's reveries on Dream Children, then closes his eyes and falls into a reverie of his own childhood days; or he spends an hour with Tennyson, charmed by his always musical but not often virile verse, or with Browning, inspired by his always virile but often rugged verse, or with Milton or Dante, and forgets this world altogether, with its problems and perplexities, conveyed to another realm by these spiritual guides; or he turns to the autobiography of one

## Books for Study and Reading 7

of the great men of the past, telling of his achievements, revealing his doubts and difficulties, his self-conflicts and self-victories, and so inspiring the reader to make his own life sublime. Or one of the great scientists may interpret to him the wonders of nature and thrill him with the achievements of man in solving some of the riddles of the universe and winning successive mastery over its splendid forces.

It is true that no dead thing is equal to a living person. The one afternoon I spent in John G. Whittier's home, the one dinner I took with Professor Tyndall in his London home, the one half hour which Herbert Spencer gave to me at his Club, mean more to me than any equal time spent in reading the writings of either one of them. These occasions of personal fellowship abide in the memory as long as life lasts. This I say with emphasis that what I say next may not be misunderstood—that there is one respect in which the book is the best of possible friends. You do not need to decide beforehand what friend you will invite to spend the evening with you. When supper is over and you sit down by the evening lamp for your hour of companionship, you give your invitation according to your inclination at the time. And if you have made a mistake, and the friend you have invited is not the one you want to talk to, you can "shut him

## 8 Books for Study and Reading

up" and not hurt his feelings. Remarkable is the friend who speaks only when you want to listen and can keep silence when you want silence. Who is there who has not been sometimes bored by a good friend who went on talking when you wanted to reflect on what he had already said? Who is there who has not had his patience well nigh exhausted at times by a friend whose enthusiasm for his theme appeared to be quite inexhaustible? A book never bores you because you can always lay it down before it becomes a bore.

Most families can do with a few books that are tools. In these days in which there is a library in almost every village, the family that has an atlas, a dictionary, and a cyclopædia can look to the public library for such other tools as are necessary. And we can depend on the library or the book club for books that are mere acquaintances—the current book about current events, the books that are read to-day and forgotten to-morrow, leaving only a residuum in our memory, the book that, once read, we never expect to read again. In my own home this current literature is either borrowed and returned or, if purchased, as soon as it has been used is passed along to neighbors or to the village library. Its room is better than its company on my over-crowded book shelves.

## Books for Study and Reading 9

But books that are friends ought to abide in the home. The very form of the book grows familiar; a different edition, even a different copy, does not quite serve the same friendly purpose. If the reader is wise he talks to his friend as well as listens to him and adds in pencil notes, in the margin or on the back pages of the book, his own reflections. I take up these books marked with the indications of my conversation with my friend and in these pencilled memoranda find an added value. Sometimes the mark emphasizes an agreement between my friend and me, sometimes it emphasizes a disagreement, and sometimes it indicates the progress in thought I have made since last we met. A wisely marked book is sometimes doubled in value by the marking.

Before I bring this essay to a close, already lengthened beyond my predetermined limits, I venture to add four rules which may be of value at least to the casual reader.

For reading, select the book which suits your inclination. In study it is wise to make your will command your mind and go on with your task however unattractive it may prove to you. You may be a Hamiltonian, and Jefferson's views of the Constitution may repel you, or even bore you. No matter. Go on. Scholarship requires persistence in study of matter that re-

## 10 Books for Study and Reading

pels or even bores the student. You may be a devout believer and Herbert Spencer repellent. Nevertheless, if you are studying you may need to master Herbert Spencer. But if you are reading, read what interests you. If Scott does not interest you and Dickens does, drop Scott and read Dickens. You need not be any one's enemy; but you need not be a friend with everybody. This is as true of books as of persons. For friendship some agreement in temperament is quite essential.

Henry Ward Beecher's application of this principle struck me as interesting and unique. He did a great deal of his reading on the train in his lecture tours. His invariable companion was a black bag and the black bag always contained some books. As I am writing from recollection of a conversation with him some sixty years ago my statement may lack in accuracy of detail, but not, I think, in essential veracity. He selected in the beginning of the year some four departments of reading, such as Poetry, History, Philosophy, Fiction, and in each department a specific course, such as Greek Poetry, Macaulay's History, Spencer's Philosophy, Scott's Novels. Then he read according to his mood, but generally in the selected course: if poetry, the Greek poets; if history, Macaulay; if philosophy, Spencer; if fiction, Scott. This gave at

## Books for Study and Reading 11

once liberty to his mood and unity to his reading.

One may read either for acquisition or for inspiration. A gentleman who has acquired a national reputation as a popular lecturer and preacher, formed the habit, when in college, of always subjecting himself to a recitation in all his serious reading. After finishing a chapter he would close the book and see how much of what he had read he could recall. One consequence is the development of a quite marvelous memory, the results of which are seen in frequent and felicitous references in his public speaking to literature both ancient and modern.

He who reads for inspiration pursues a different course. If as he reads, a thought expressed by his author starts a train of thought in his own mind, he lays down his book and follows his thought wherever it may lead him. He endeavors to remember, not the thought which the author has recorded, but the unrecorded thought which the author has stimulated in his own mind. Reading is to him not an acquisition but a ferment. I imagine from my acquaintance with Phillips Brooks and with his writings that this was his method.

I have a friend who says that he prefers to select his authors for himself, not to have them selected for him. But he has money with which

## 12 Books for Study and Reading

to buy the books he wants, a room in which to put them, and the broad culture which enables him to make a wise selection. Most of us lack one at least of these qualifications: the money, the space, or the knowledge. For most of us a library for the home, selected as this Pocket Library has been, has three great advantages: the cost is not prohibitive; the space can easily be made in our home for the books; and the selection is more wisely made than any we could make for ourselves. For myself I should be very glad to have the editors of this series come into my library, which is fairly large but sadly needs weeding out, give me a literary appraisal of my books, and tell me what volumes in their respective departments they think I could best dispense with to make room for their betters, and what their betters would be.

To these considerations, in favor of such a home library as this, may be added the fact that the books are of such a size that one can easily put a volume in his pocket when he is going on a train or in a trolley car. For busy men and women often the only time for reading is the time which too many of us are apt to waste in doing nothing.

Perhaps the highest use of good books is their use as friends. Such a wisely selected group of friends as this library furnishes is an invaluable

## Books for Study and Reading 13

addition to any home which receives it and knows how to make wise use of it. I am glad to have the privilege of introducing it and hope that this introduction may add to the number of homes in which it will find a welcome.

10. 9. 1912. - In the afternoon small  
flock of birds seen. A pair of  
Cuckoos were heard. Saw a small  
sparrow hawk which was seen to catch  
and eat a small bird. A pair of  
Woodpeckers were seen.

# ON BOOKS AND READING



## ON BOOKS AND READING

If everybody could read all of the books that have ever been published and still have time left over to lead a normal life devoted to other interests, there would be little need for universities, pocket or otherwise. But as matters stand there are so many books being published that if a man set out to keep up with the ones that are coming off the presses now, disregarding the past completely, he would have to read some twenty-odd volumes a day without stopping for Sundays. If he disregarded the present and turned to the past, he would be faced with quite as bewildering an array. The big signposts—names like Shelley and Keats and Dickens and Thackeray—are by themselves no great help, for Shelley wrote a good deal of rather bad poetry and so did Keats, and Dickens wrote much that is not so good as the rest and so did Thackeray.

If you have ever tried to select the ten volumes that you would take with you if you were going to be wrecked on a desert island (and if you have not, do it now) you know already

## 18 On Books and Reading

something of the difficulties which pile up in front of the editors of a set of volumes like the Pocket University. The books that you would take this year are not the ones that you would have taken last year nor the ones that you would take next year, nor the year after, nor five years from now in either direction, backward or forward; and they would not be the same if you were to be there ten years than they would if you were to be there only ten months. "It would take me so long to choose," says one very pert reader, "that I should miss the boat and not get wrecked."

This very immensity of the field of literature which makes it necessary for the untrained reader to turn for guidance to scholars like Dr. Van Dyke is one of its main delights, for it is not possible ever to exhaust it or, with proper direction, ever to become bored. It is a field so rich and vast that while one travels along from delight to delight he goes also with the chance of finding something gloriously new—something that opens up a whole new world, and though it happens a thousand times it is as wonderful the thousandth time as it was the first. Keats has described the sensation, and this, by the way, is one of the most blessed uses of poets—to set down in wingéd words the things the rest of us think and feel but cannot say. The book that did it

for him (or one of the books, for Keats was a great reader and it must have happened to him several times) was a translation of Homer made by an Elizabethan poet, George Chapman, who was enough of a person in his day for Shakespeare to speak of him as a rival. Chapman died nearly two hundred years before Keats was born, so that the book, even in this translation, was old when Keats got it, but when the perfect reader and the perfect book come together the limits of time and space vanish. "The old is new and the new is old . . . beauty is beyond the touch of time."

Says Keats:

"Then I felt like some watcher of the skies  
When a new planet swims into his ken;  
Or like stout Cortez when with eagle eyes  
    He stared at the Pacific—and all his men  
Look'd at each other with a wild surmise—  
    Silent, upon a peak in Darien."

This brings us to another parenthetical observation about poetry, or, for that matter, about literature. Its object is not to instruct, though it may do so. If Keats had been writing his sonnet as an exercise in history, his mark, we are afraid, would have been below passing, for he gives Cortez credit for doing what Balboa did. But the feeling is the same, regardless of the

## 20      On Books and Reading

name, and the sonnet is none the less great because of its blemish.

Different books bring this feeling of discovery and exaltation to different readers. Wordsworth, for instance, did it for John Stuart Mill. "At the age of twenty-one," we quote from John Macy's account, "precociously far advanced in his study of economics and philosophy, he found himself dejected and with no clear outlook upon life. He had often heard of the uplifting power of poetry, and read the whole of Byron, but Byron did him no good. He took up Wordsworth's poem 'from curiosity, with no expectation of mental relief. I found myself at once better and happier as I came under their influence.' The reading of Wordsworth was the immediate occasion, though not the sole cause, of a complete change in his way of thinking, and his new way of thinking led him into life-long associations with other great men."

Wordsworth did in a measure the same thing for the late Walter Hines Page, bringing to him, among other friends, Sir Edward Grey. "I could never mention a book that I liked that Mr. Page had not read and liked too," Sir Edward Grey once remarked to Mr. Page's biographer, Burton J. Hendrick, and Mr. Hendrick speaks especially of the enthusiasm of both men for Wordsworth's poetry. Keats is another

poet of whom Mr. Page spoke with gratitude. "Golf and poets are fine medicine," he wrote in a letter to his son during the blackest days of the war. "I read Keats the other day with entire forgetfulness of the guns."

Not always is it a poet who lifts the reader to a peak in Darien, and most of us are not Keats nor John Stuart Mill nor Walter Hines Page after we get there. But that does not make our own experiences with books any the less profound or any the less important. One member in the Fellowship of Keats or in the Fellowship of Wordsworth is in as good standing as another, and if the Fellowship belongs to Longfellow or Burns it does not matter. The sense of brotherhood is much the same.

It seems strange to those who read to think that thousands have never felt the intense delight which they have in reading and in sharing the books that they have enjoyed. Out of the 82,700,000 in the United States, ten years of age and over, there are 4,900,000 who can neither read nor write, to whom all books are as nothing. (We often wonder what they do with their time.) Out of the 77,800,000 left there are—we cannot be sure how many thousand—to whom the world of books is as deep a blankness as the world of music is to some others. "I ain't cultured up in music," said such a one

## 22      On Books and Reading

after she had spent an evening listening to a Josef Hoffman concert. "If he's struck a tune yet I ain't heard it." Thousands—no, the millions—that are left are the book-lovers, all of them "cultured up" in varying degrees, not one of them "cultured all the way up." It would take several life times for any one to be that. For culture, like mercy and truth and justice, is infinite.

It takes a certain amount of training for most people to appreciate books just as it takes a certain amount of training for most of them to appreciate music. One has to hear an opera three times before one knows it and one has to handle good books, say the classics, (odious term smelling of dust and chalk and the school room, but there is none to take its place) for a while to get the feel of them before one is at home with them. This feeling of familiarity or at-homeness is essential to the proper enjoyment of a book. Literature interprets life, but it has to interpret it in terms that the reader can understand. In other words, it has to touch the reader's own experience.

Dr. C. Alphonso Smith in his preface to his autobiography of O. Henry gives an interesting example of the way it works out. Keats probably would have meant nothing to this man, but the great short story writer did as much for him as Keats has done for some others.

"Travelling a few years ago through a Middle Western State, during an intolerable drought," writes Dr. Smith, "I fell into conversation with a man the burden of whose speech was, 'I've made my pile and now I'm going away to live.' He was plainly an unlettered man but by no means ignorant. He talked interestingly, because genuinely, until he put the usual question: 'What line of goods do you carry?' When I had to admit my unappealing profession his manner of speech became at once formal and distant. 'Professor,' he said, after a painful pause, 'Emerson is a very elegant writer, don't you think so?' I agreed, and also agreed, after another longer and more painful pause, that Prescott was a very elegant writer. These two names plus 'elegant' seemed to exhaust his available supply of literary allusion. 'Did you ever read O. Henry?' I asked. At the mention of the name his manner changed instantly and his eyes moistened. Leaning far over he said: 'Professor, that literature, *that's literature, that's REAL literature.*' He was himself again now. The mask of affectation had fallen away, and the appreciation and knowledge of O. Henry's work that he displayed, the affection for the man that he expressed, the grateful indebtedness that he was proud to acknowledge for a kindlier and more intelligent sympathy

## 24      On Books and Reading

with his fellowmen showed plainly that O. Henry was the only writer who had ever revealed the man's better nature to himself."

The reason that little boys love the Nick Carter stories (and this is not as far a jump from great poetry and great prose as it seems, as you will discover if you read to the end of the paragraph) is because they can see themselves in their hero, and the reason they hate so many of the books they are told to read is because they are too remote from what they know about life and from what they hope life is going to be like when they get out where they can see more of it. In one of his most engaging books "A Plea for Old Cap Collier" (and the work of Old Cap Collier, if you have never heard of it, belongs on the shelf with "Tombstone Dick," "Redtop Rube," "The Desperate Dozen," "Arizona Joe," and "Old Grizzly Adams, the Bear Tamer") Irvin S. Cobb makes a plea for the dime novel or the *nickul library*. If I had a boy (we paraphrase Mr. Cobb) about twelve or fourteen years old, I would give him the best of the collected works of Nick Carter and Cap Collier and Nick Carter, Jr., and Frank Reade, and I would buy a certain paper-backed volume dealing with the life of the James boys—not Henry and William, but Jesse and Frank—and I would confer the whole lot of them upon that

offspring of mine and I would say to him: "Here, my son, is something for you; a rare and precious gift. Read these volumes openly. Never mind the crude style in which most of them are written. . . . Read them for the thrills that are in them. Read them, remembering that if this country had not had a pioneer breed of Buckskin Sams and Deadwood Dicks we should have had no native school of dime novelists. Read them for their brisk and stirring movement; for the spirit of outdoor adventure and life which crowds them; for their swift but logical processions of sequences; for the phases of pioneer Americanism they rawly but graphically portray, and for their moral values. Read them along with your Coopers and your Ivanhoe and your Mayne Reids. Read them through, and perhaps some day, if fortune is kinder to you than ever it was to your father, with a background behind you and a vision before you, you may be inspired to sit down and write a dime novel of your own almost good enough to be worthy of mention in the same breath with the two greatest adventure stories—dollar-sized dime novels is what they really are—that ever were written; written, both of them, by sure-enough writing men, who, I'm sure, must have based their moods and their modes upon the memories of the dime novels which they, they

## 26 On Books and Reading

in their turn, read when they were boys of your age.

"'I refer, my son, to a book called *Huckleberry Finn*, and to a book called *Treasure Island*.'"

We have heard it said, and always, curiously enough, by those who have spent their own lives among good books and are therefore in no position to judge, that it is better to read bad books than to read no books at all because it gets one into the habit of reading—which is about as sensible as to say that a bad marriage is better than no marriage at all because it gets one into the habit of marrying. Mr. Cobb's plea does not contradict this. Most of it is devoted to proving that the old-fashioned dime novel (please note "old-fashioned") was an excellent book of its kind for the purpose it served.

To get the best out of books one should begin to read early, but it is just as well to keep in mind this other fact, which is no less true, that "no matter where you are going you have to start from where you are."

Some of the books by which a reader develops, and an intelligent reader is always developing, he outgrows. Other books are eternal in their interest. "I know there are persons," says John Macy, "who pretend that the sentimentality of Dickens destroys their interest in

him. I once took a course with an over-refined, imperfectly educated college professor of literature who advised me that in time I should outgrow my liking for Dickens. It was only his way of recommending to me a kind of fiction I had not learned to like. In time I did learn to like it but I did not outgrow Dickens."

But, nevertheless, certain people do outgrow certain books. Macy did not out grow Dickens but his teacher did. Every book ought to prepare the way for another book, and if the first one loses its usefulness it makes no difference. A man is not reproached for going back on the friends that helped him—if the friends were books, and it is true that there are some books, like Cooper's novels, to give one of the most frequently cited instances, which should be read before one becomes too critical. Mark Twain in an amusing essay has pointed out the defects which make Cooper a youngster's rather than an adult's author.

"He saw nearly all things," according to Mark, in a moment of exasperation caused by the unconsidered academic praise which had been heaped upon the author of the *Leatherstocking Tales*, "as through a glass eye, darkly. . . . In the *Deerslayer* tale Cooper has a stream which is fifty feet wide where it flows out of a lake; it presently narrows to twenty as it

## 28      On Books and Reading

meanders along for no given reason, and yet when a stream acts like that it ought to be required to explain itself. Fourteen pages later the width of the brook's outlet from the lake has suddenly shrunk thirty feet and become 'the narrowest part of the stream.' This shrinkage is not accounted for. The stream has a bend in it, a sure indication that it has alluvial banks and cuts them; yet these bends are only thirty and fifty feet long. If Cooper had been a nice and punctilious observer he would have noticed that the bends were oftener nine hundred feet long than short of it.

"Cooper made the exit of that stream fifty feet wide, in the first place, for no particular reason; in the second place, he narrowed it to less than twenty to accommodate some Indians. He bends a 'sapling' to the form of an arch over this narrow passage, and conceals six Indians in its foliage. They are 'layin' for a settler's scow or ark which is coming up the stream on its way to the lake; it is being hauled against the stiff current by a rope whose stationary end is anchored in the lake; its rate of progress cannot be more than a mile an hour. Cooper describes the ark, but pretty obscurely. In the matter of dimensions 'it was little more than a modern canal boat.' Let us guess then, that it was about one hundred and forty feet long. It

was ‘of greater breadth than common.’ Let us guess then, that it was about sixteen feet wide. This leviathan had been prowling down bends which were but a third as long as itself and scraping between banks where it had only two feet of space to spare on each side. We cannot too much admire this miracle.”

This is an extreme example, and Mark Twain’s professional pride as an ex-river-boat man as well as his pride as an author was touched. Most readers would have been so interested in the Indians that they would have paid no attention to the stream. The story’s the thing. And the usual experience with the books that make up the best of the world’s literature is that which Mr. Benét describes in a poem called “Books et Veritas”:

“When I was a sprig and my standards were low  
Uncritical, unautocratic,  
I used to exult in Jack London and Poe,  
Which I read in bed, bathroom, and attic.  
Alas, that’s the truth of my terrible youth.  
Such the books I thought away above par.  
Gee, I thought they were great, in my juvenile  
state. . . .  
*And I still am convinced that they are.*”

Every book leads, if you let it have its way, to another book. “The best guide to books is a

## 30      On Books and Reading

book itself," says Dr. Maurice Francis Egan in his "Confessions of a Booklover." "It clasps hands with a thousand other books." If you doubt it, take, for example, the first selection from Macaulay in Volume II, "The Task of the Modern Historian," an essay so short that it covers scarcely nineteen pages; and yet if you were to follow every trail indicated in it you would find almost a life time of reading spread out before you. It was written a hundred years ago when Macaulay himself was the modern historian, but it switches us at once to our modern historians, Philip Guedalla, Lytton Strachey, Albert Beveridge, H. G. Wells, Hendrick Van Loon, and others. Philip Guedalla links himself with that other brilliant member of his own race, Benjamin D'Israeli, who made himself so conspicuous a figure in English politics in the nineteenth century, Lytton Strachey connects with all other biographers of Queen Victoria and with all other "Eminent Victorians," Beveridge's "Life of Marshall" sends one back to early American history, to memoirs of Burr and Jefferson, Adams and Hamilton, Wells carries one along for a while through other books of his own and then tosses him off into philosophy, or, if one stops with the "Outline of History" or with "The Story of Mankind" by Van Loon he will find in the books to which these two vol-

umes point the way enough reading to keep him busy for something like four score years or more.

The paths which a book opens depend, of course, upon the reader. To a scholarly person Macaulay might link himself with the members of his own generation rather than ours, to an historian he might connect with Hume and Gibbon, and to the general reader he will do whatever the reader is ready to have him do.

The first historian Macaulay mentions is not a modern but an ancient, the father of them all, the author of the first outline of history that was ever written, Herodotus. Herodotus may lead simply to the other outlines—the trails in bookland cross and recross, and for every thousand paths leading away from a good book there are a thousand more leading back to it—or he may unlock the door to the literature of Greece or to that of Egypt, old Egypt or modern, whichever the reader prefers. The book that sent this particular reader to Herodotus was a modern novel, "The Spartan," by Caroline Dale Snedeker, which tells the story of Aristodemos, the only survivor of the three hundred who were with Leonidas at Thermopylæ. Mrs. Snedeker's story was inspired by the three or four short paragraphs in which Herodotus gives an account of the conflict at Thermopylæ and of the

## 32      On Books and Reading

later conflict at Platæa when the Spartan redeemed the disgrace which had fallen upon him because his people thought that he had deserted. This took us—but there is no use going on, for there is no stopping place. This is enough to indicate that the key to all literature and all history may lie in the life and work of a single man. The Pocket University consists of twenty-two volumes. With each one of them “clasping hands with a thousand other books” it contains 22,000 volumes. This means that it gives you 22,000 chances of finding a gate that will lead you into an enchanted land.

Since books contain a record of all man's thoughts since he first learned to set them down it would seem at first as if a terrific lot of thinking had been done, but this is not true. Out of the millions of books there are only a few thousand that are important; and the object of schools and universities and reading guides and book reviews is to sift the important ones from the others and classify them so that busy people can get at them with as little waste of time as possible. One can feel fairly secure with Macaulay as a guide or with the author of any other great book or with any person of taste and wide experience in reading. Such are the men who made the selections for the Pocket University, all of them men whose many, many years

spent among the books that make up our literature (for it is literature as distinct from science and other branches of writing with which we are concerned), with special years spent upon some special group of books that has made them experts in judging what is good and what is bad.

It is a wonderful profession, that of book guide, if we are to believe Mr. Mifflin, Christopher Morley's prince of booksellers, proprietor of "The Haunted Bookshop." "Certainly," he says, "running a second-hand bookstore (this is the vantage point from which he works) is a pretty humble calling, but I've mixed a grain of glory with it, in my own imagination at any rate. You see, books contain the thoughts and dreams of men, their hopes and strivings and all their immortal parts. It's in books that most of us learn how splendidly worth while life is. . . . Books are the immortality of the race, the father and mother of most that is worth while cherishing in our hearts. To spread good books about, to sow them on fertile minds, to propagate understanding and a carefulness of life and beauty, isn't that a high enough mission for a man? . . . .

"Long ago I fell back on books as the only permanent consolers. They are the one stainless and unimpeachable achievement of the human

race. It saddens me to think that I shall have to die with thousands of books unread that would have given me an unblemished happiness. I will tell you a secret. I have never read *King Lear*, and have purposely refrained from doing so. If I were ever very ill I would only need to say to myself 'You can't die yet, you haven't read *Lear*.' That would bring me around. I know it would."

"Living in a bookshop (we select again at random from 'The Haunted Bookshop') is like living in a warehouse of explosives. Those shelves are ranked with the most furious combustibles in the world—the brains of men. I can spend a rainy afternoon reading, and my mind works itself up to such a passion and anxiety over mortal problems as almost unmans me. It is terribly nerveracking. Surround a man with Carlyle, Emerson, Thoreau, Chesterton, Shaw, Nietzsche, and George Ade—would you wonder at his getting excited? What would happen to a cat if she had to live in a room tapestried with catnip? She would go crazy!"

But Mr. Mifflin is no dogmatist when it comes to classifying good books. "There is no such thing, abstractly, as a 'good book,'" in his opinion. "A book is good only when it meets some human hunger or refutes some human error. A book that is good for me would very

likely be punk for you." If your mind needs phosphorus Mr. Mifflin recommends one thing, if it needs a whiff of "strong air, blue and cleansing, from hilltops and primrose valleys" he recommends something else, and if it needs a tonic of iron and wine he has something else still to recommend. ". . . There is no man," this is a firm conviction of Mr. Mifflin's, "so grateful as the man to whom you have given just the book his soul needed. . . ."

We know a young lady—this is *apropos* of "good" books wherein we are no more of a dogmatist than Mr. Mifflin—who says that the way she tells whether a poem she has read once and thinks is great is really great or not is to read it over the second time, and if her knees tingle as much then as they did at first she is sure. It is an infallible test. Here is another. Hugo Alfven, the Swedish composer, says that to him "reading Selma Lagerlöf is like sitting in the dusk of a Spanish cathedral . . . afterward one does not know whether what he has seen is dream or reality, but certainly he has been on holy ground." If a book or a poem or a story or anything else that is written gives you this feeling, never mind what anybody else says about it, it is good, and it is not necessary to have a "guide" to tell you so.

The number of books that one has is not im-

## 36 On Books and Reading

portant. One of the most frightful libraries we know is a big one, and one of the most charming consisted of a single book. The book (we shall take the second library first) belonged to a little German girl who worked out West in a Quarryman's Hotel. O. Henry tells the story in "A Chaparral Prince," and this is the way he describes the little girl the night after her library was taken away from her:

The day's work was over. "Heavy odours of stewed meat, hot grease, and cheap coffee hung like a depressing fog about the house.

"Lena lit the stump of a candle and sat limply upon her wooden chair. She was eleven years old, thin and ill-nourished. Her back and limbs were sore and aching. But the ache in her heart made the biggest trouble. The last straw had been added to the burden upon her small shoulders. They had taken away Grimm. Always, at night, however tired she might be, she had turned to Grimm for comfort and hope. Each time had Grimm whispered to her that the prince or the fairy would come and deliver her out of the wicked enchantment. Every night she had taken fresh courage and strength from Grimm.

"To whatever tale she read she found an analogy in her own condition. The woodcutter's lost child, the unhappy goose girl, the persecuted

step-daughter, the little maiden imprisoned in the witch's hut—all these were but transparent disguises for Lena, the overworked kitchen-maid of the Quarryman's Hotel. And always when the extremity was direst came the good fairy or the gallant prince to the rescue.

"So, here in the ogre's castle, enslaved by a wicked spell, Lena had leaned upon Grimm and waited, longing for the powers of goodness to prevail. But on the day before Mrs. Maloney had found the book in her room and had carried it away, declaring sharply that it would not do for servants to read at night: they lost sleep and did not work briskly the next day. Can anyone only eleven years old, living away from one's mama, and never having any time to play, live entirely deprived of Grimm? Just try it once and you will see what a difficult thing it is."

Leona decided that it was too difficult for her—but that has nothing to do with the other library, the frightful one. It is described in "Vera" by "Elizabeth." Wemyss, who owned it, had brought his second wife, Lucy, back to his home where he had lived with his first wife, Vera. They were in the room which contained the library.

"The other end was filled with bookshelves from floor to ceiling, and the books, in neat rows and uniform editions, were packed so tightly in

## 38      On Books and Reading

the shelves that no one but an unusually determined reader would have the energy to wrench one out. Reading was evidently not encouraged, for not only were the books shut in behind glass doors, but the doors were kept locked and the key hung on Wemyss's watch chain——” a forbidding library, owned, one does not need to know any more about him than this, by a forbidding and unlikable man.

Lucy, on the contrary, “was accustomed to the most careless familiarity in intercourse with books, to books loose everywhere, books overflowing out of their shelves, books in every room, instantly accessible books, friendly books, books used to being read aloud, with their hospitable pages falling open at a touch.

“She was one of those who don't like the feel of prize books in their hands, and all of Wemyss's books might have been presented as prizes to deserving school boys. They were handsome; their edges—she couldn't see them, but she was sure—were marbled. They wouldn't open easily, and one's thumbs would have to do a lot of tiring holding while one's eyes tried to peep at the words tucked away toward the central creases. These were books with which one took no liberties. She couldn't imagine idly turning their pages in some lazy position out on the grass. Besides, their pages

wouldn't be idly turned; they would be, she was sure, obstinate with expensiveness, stiff with the leather and gold of their covers."

This is how the second wife felt about Wemyss's library, of which he himself was so very proud. The first wife was dead but the books in her room bore expressive testimony to the way it had affected her—Hardy and Charlotte Brontë, dozens of Baedeker's and other guide books and piles of time tables. "These books suggested such a tiredness, such a—yes, such a wish for escape. . . . There was more Hardy,—all of the poems this time in one volume. There was Pater—*The Child in the House* and *Emerald Uthwart*—. . . . that peculiar dwelling on death in them, that queer, fascinated inability to get away from it, that beautiful but sick wistfulness. . . . There was a book called *In the Strange South Seas*; and another about some island in the Pacific; and another about life in the desert; and one or two others, more of the flamboyant guide-book order, describing remote, glowing places. . . ."

The most interesting libraries we know are those which have grown naturally out of the personalities of their owners and have developed as those personalities have developed. One such is that of an artist who, in addition to the back-

## 40      On Books and Reading

ground of general literature (always there is the background of general literature) has a collection of lovely illustrated books, Arthur Rackham's, Kay Neilson's, Cecil Alden's, Jessie Wilcox Smith's, and many others. This library has had to grow slowly because the artist, like most of us, has to spend part of her money for shoes and bread, and because the kinds of books she wants are expensive. But every volume in it speaks eloquently of the precious fact that it has been used. Another library is that of a young man who collects first editions of writers of the sea—McFee, Masefield, and Conrad. This is the expression of a highly refined taste of the sort which can come only after one has read widely—else one could not know these books for the rare and priceless items they are. No less interesting is the library of a cultivated young Spaniard who has been in this country only four or five years. The Modern Business Library, three or four shelves of books devoted to hydraulics and other allied subjects of special use to engineers—the young man is himself an engineer—are his foundation, but in addition to these, his dray-horse books, he has several shelves of others, books which he reads for pleasure, Renan's "Life of Jesus," The Oxford Book of English Verse, the Oxford Book of Spanish Verse, and the Oxford Book of French Verse,

Professor James Harvey Robinson's "The Mind in the Making" and "The Humanizing of Knowledge," Havelock Ellis's "The Dance of Life," Christopher Morley's "Where the Blue Begins," Edna St. Vincent Millay's "Second April," Spinoza's "Ethics" with an introduction by George Santayana, and many other volumes, all indicating an alert and eager and honest desire for good books and a keen appreciation of what is best in them.

Nearly all authors have widely varied and constantly growing libraries. William McFee used to carry part of his with him every time he set out to sea, even when the only place he had to keep the books was on a shelf above his desk. "Never have we met in any walk of life a man of such wide and diversified reading," says Harry E. Maule in a biographical sketch of Mr. McFee. "And of all the book-shelves above the desks of chief engineers sailing the seven seas we venture that none of them has seen so formidable an array of titles as come and go on the voyages of Chief Engineer McFee. The latest technical works on marine engineering you are bound to find. Sandwiched in between a treatise on steam turbines and the report of the proceedings of the Institute of Mechanical Engineers, you will find not only a startling selection of the new books, and per-

## 42 On Books and Reading

haps some copies of the *Saturday Evening Post*, but a list of classics which would stagger the most voracious book hound. The interesting part is that they change every trip. Each time he sails he buys a new collection for reading at sea. And, mind you, he has been doing this for ten or fifteen years. One of his letters written in 1912 speaks of Sallust, Florus Paterculus, Livy, Gibbon, Shakespeare, Horace, Balzac, Tolstoy, Whitman, Goethe, and Emerson. This array was fodder for one Mediterranean voyage."

As for the volume that has influenced him most, it is the one that many another author would acknowledge if he were equally frank.

"Upon what," asked a salesman one day picking up a copy of "Command" which lay on a settee near the author, "is this based? It looks like a good book."

"Largely," answered Mr. McFee with a twinkle in his eye, "upon Webster's *Unabridged*."

Even with an author like Ellen Glasgow, whose life, compared with that of McFee, has been somewhat restricted (she was born into the aristocracy of Virginia and has always lived there) this same catholicity of taste in reading is shown. In her library, 'Little Women' stands side by side with 'The Journal of Marie

Bashkirtseff'; 'Cyrano de Bergerac' rests quite comfortably between volumes of Ibsen and Euripides, with 'Alice in Wonderland' near by. Long rows of the famous Russians—Tolstoy and Turgenev and the rest—are not one whit disturbed by their neighbor, 'The Three Musketeers,' nor by the close proximity of those great Victorians Miss Glasgow so deeply admires. Thackeray and Dickens are there, George Eliot and the Brontës, with Jane Austen, Fielding, Balzac, and Walter Scott—the classics on which Miss Glasgow was brought up, and from which she derived the most valuable part of her education. For she is not a college-bred woman, and at school she confesses, 'I never learned my lessons if I could possibly help it.' But—it was the Waverley Novels that taught her to read."

A broad interest in books usually means a broad interest in life. So it is with Miss Glasgow. Born an aristocrat, she nevertheless has intense sympathy for the cause of democracy. "It makes no difference to me if a man has stepped out of the gutter," she says, "so long as he *has* stepped out!" Wherever there is life and movement, wherever there is growth "evolving upward" there is the field of Miss Glasgow's artistic achievement, and her books "are," according to Frederick Tabor Cooper, "in the best

## 44 On Books and Reading

sense of the term, novels of manners, which will be read by later generations with a curious interest because they will preserve a record of social conditions that are changing and passing away, more slowly yet quite as relentlessly as the dissolving vapours of a summer sunset."

Books cannot be separated from life. They record it or interpret it, whether the author is conscious of it or not.

"The thing I like about books and plays is that anything can happen. Anything!" Selina Peake exclaims to her father in Edna Ferber's novel, "So Big." "You never know."

"No different from life," answered the father who had seen a good deal of the satin as well as the seamy side of it. "You've no idea the things that happen to you if you just relax and take them as they come. . . . I want you to realize that this whole thing is just one grand adventure. A fine show. The trick is to play in it and look at it at the same time."

"What whole thing?" Selina asked, a little puzzled.

"Living. All mixed up. The more kinds of people you see, and the more things you do, and the more things that happen to you, the richer you are. Even if they are not pleasant things. That's living. Remember, no matter what happens, good or bad, it's just so much"—he used

the gambler's term, unconsciously—"just so much velvet."

Miss Ferber's life has been like that—rich to the point of luxury in contacts and experience. She knows so many different kinds of people and so many different kinds of background that she appreciates the values in them all, and whether she is writing about the North shore of Chicago or a harness factory or a Dutch farming district or a New York studio or the green room of a theatre her story rings true. She is a woman to whom surface means little because she knows what is under it. One of her best stories, "The Gay Old Dog," in Volume XXII of the Pocket University illustrates this. It is the story of Jo Hertz, a Chicago Loop-hound "a plump and lonely bachelor of fifty. A plethoric, roving-eyed and kindly man, clutching vainly at the garments of a youth that had long slipped past him. Jo Hertz, in one of those pinch-waist belted suits and a trench coat and a little green hat, walking up Michigan Avenue of a bright winter's afternoon, trying to take the curb with a jaunty youthfulness against which every one of his fat-encased muscles rebelled, was a sight for mirth or pity, depending on one's vision.

"The gay-dog business was a late phase in the life of Jo Hertz. He had been quite a different sort of canine. The staid and harassed brother

## 46      On Books and Reading

of three unwed and selfish sisters is an under dog. The tale of how Joe Hertz came to be a Loop-hound should not be compressed within the limits of a short story." No one else could have compressed it within such limits (at least no one ever did) except Miss Ferber. She has.

But it is reading, not writing, with which we are concerned at present. For the proper enjoyment of it, absolute intellectual honesty seems to us one of the two essential bits of equipment. No one should be ashamed of the books that he likes whatever they may be. At that same Hoffman concert there were present a number of guests who knew no more about music than the woman who expressed herself so frankly, but they clapped when they heard their neighbors clapping, and at the end of the performance they were as enthusiastic as any one in their exclamations of "Wonderful!" "Magnificent!" "Superb!" and so on, fancying that they showed themselves cultured, without realizing that the woman, far as she was from culture, was still much nearer it than they. There is hope for her because she is genuine; none for them because they are not. The man who honestly likes Nick Carter may find himself liking "Treasure Island" and all of the rest of Stevenson, may find that Stevenson swings him into Conrad, and that Conrad takes him to Henry

James. It is a far cry, but it happens over and over again.

An honest mind is one that is cleared insofar as it is possible, of prejudice. Most of us have a deep and abiding prejudice against the books we have been told we ought to read, and most of us who stumbled over

*"Arma virumque cano, Trojæ qui primus ab oris Italiam"*

were later (years later when we found courage enough to pick it up again) surprised to find that it was a dashing tale of love and adventure with a hero who makes our modern heroes, these strong, silent men of the open spaces, and these dark, handsome sheiks of the limitless deserts seem somehow weak and effeminate. A book did not have to be written in Latin to antagonize us. Dickens, as long as he remained entombed in a gilt-splashed set of green books with several pages of obituary in the history of literature was little better than Virgil. It was not until after some one told us about the wretched conditions under which he had lived as a child and his adventures in pulling away from them and we learned that the story of "David Copperfield" was his own story and we read it that he came to life.

It is a mistake to expect too much of a book.

## 48      On Books and Reading

Mill took up Byron's poems expecting spiritual refreshment and did not get it. He picked up Wordsworth expecting nothing and got a whole new outlook on life. If he had picked up Byron in the Wordsworth frame of mind he probably would have got little more from him, but if he had picked up Wordsworth with the thought, "Go to, now, I will be uplifted," it is very certain that he would not have got so much. People who make friends—book friends or any other—only for what they can get out of them are always disappointed.

Besides honesty the other essential bit of equipment is friendliness. "Whoso touches this book," said Walt Whitman, speaking of his own "Leaves of Grass," "touches a man." "Whoso touches any book," he might have said, "touches a man." They all—all books, we mean—were written out of a friendly impulse, even those that are most cynical and brutal. The fact that a book is written means that the author has had an experience, imaginative or otherwise, which he believes is worth sharing with the rest of mankind. He wrote partly (perhaps) to relieve his own feelings, but he had in mind all the while a sympathetic listener, the listener whom authors used to address in the good old courtly days as "Gentle Reader." Misunderstood as he may have thought himself—the

author, we mean—he yet had an idea that somewhere out in the world there was someone who would sympathize, who would understand just what he wanted to do, who could appreciate him for just what he was. For that person he wrote; for that person he will always write—which leads us to remark that this is why the quality of the books we have depends so largely upon the quality of the readers that are waiting for them.

The men and women who have written books have all been men and women of flesh and blood living in a world pretty much like the one we are in now, up against pretty much the same problems, “fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer” that we are. This fact was kept in mind when the illustrations were selected for this edition of the Pocket University. They were chosen after many days of rummaging through dusty print shops in out of the way streets in New York City, and many of them have been infrequently reproduced before. Instead of the usual Longfellow, the benevolent and bearded gentleman who wrote beautiful moral poems for children, there is a picture of the poet as a young man, when he seemed to think life had a good deal more to recommend

it besides the fact that it was real or that it was earnest, a picture so unfamiliar that not one of the dozen or so people to whom we showed the print before we sent it to the engraver recognized it. Bryant is likewise pictured as a young man, and Milton, instead of the blind Puritan poet dictating "Paradise Lost" to his daughters is Milton, the radiant boy, "trailing clouds of glory." Instead of Whistler's sad and dyspeptic Carlyle, melancholy with a world of sorrows, we have the keen-eyed young Carlyle who thundered against his generation:

"To the latest Gospel of this world is, Know thy work and do it. 'Know thyself:' Long enough has that poor 'self' of thine tormented thee; thou wilt never get to 'know it,' I believe! Think it not thy business, this of knowing thyself: thou art an unknowable individual: know what thou canst work at; and work at it, like a Hercules!" Irving is given with his tortoise shell spectacles (Yes, they wore them then), jolly old Balzac is in his bathrobe, Ellen Terry is pictured in character. So, too, Henry Irving, that other great actor of Shakespearean *rôles* whose work on the stage was contemporaneous with hers. O. Henry is shown in his study, and so, likewise, is Ellis Parker Butler. Walt Whitman, characteristically untidy, with pins stuck through the cuff of his coat, is represented by

one of his less familiar portraits. The Duke of Wellington,

“England’s greatest son  
He that gain’d a hundred fights  
Nor ever lost an English gun”

is given in full regalia. Young Shelley, young Byron, and young Keats, three poets who never had to fear or dread “the strange and ignominious end of old dead folk” are all shown in characteristic portraits. The fine picture of Joseph Conrad was taken during his visit to America in the spring of 1923. The sketch of Don Marquis, a humorist who is beginning to be taken seriously, was made by Joseph Cummings Chase. The Riley portrait was done by Sargeant. Not a single picture among the eighty odd which the set contains but was chosen because it was associated with and helped to interpret some piece of literary work of enduring merit.

None of these people at the time they were doing their best work were considered GREAT and CLASSIC FIGURES in the HISTORY OF LITERATURE. No one found that out until afterward. Thackeray, whose name is first in Volume One, was at the time he wrote the “Book of Snobs” a young man—comparatively young, he was thirty-four—in the employ of a weekly paper in London. The paper, which

## 52      On Books and Reading

was called *Punch*, was only five years old, and, knowing the previous history of comic journals there was not a man connected with it who had any idea that he was helping build up one of the most famous institutions in the history of periodical literature. Thackeray's sketches, the *Snob Papers*, ran for a year and then were gathered into book form under the title of "The Book of Snobs." It might just as well have been called "The Book of Etiquette," for it is the finest and most delightful book of etiquette that has ever been written, and is, happily enough, quite as up to date now as it was eighty years ago when it first appeared. We do not mean to speak disparagingly of those authors who have recently taken upon themselves the burden of improving our national manners. They have done adequately and well what they set out to do, which is all one can ask of any author, but if you are not sure whether you know the difference between literature and writing, read several pages from any one of the modern books of etiquette and then read one of the *Snob Papers* from your Pocket University.

It will surprise you after you have read the selections here from "The Book of Snobs," to know that *Punch*, comic journal though it was, nevertheless sponsored the first public appearance of one of Thomas Hood's most serious

poems, "The Song of the Shirt," which is reprinted in another volume of the Pocket University. It happened like this. Not long before Christmas in 1843 a half-starved woman who had been left destitute with two half-starved children by the accidental death of her husband was arrested for pawning some of her master's belongings to get money for herself. In the investigation it came to light that for the munificent sum of seven shillings a week (a dollar and sixty-eight cents) she was sewing her life away to take care of her little family. Great indignation was aroused (the master taking the attitude that the woman was well provided for) and the leading newspapers throughout the United Kingdom carried editorial comment. Hood wrote his poem, three papers rejected it, and then he gave it to the editors of *Punch* who at first saw nothing but that they must reject it too. But it was for the Christmas issue, the poem was timely, they printed it, and it spread in the traditional manner—like wild fire. It was reprinted and parodied and translated and set to music and sung, and at the time of Hood's death, at his own request, he asked to have the most significant achievement of his life carved on his tombstone—simply this: "*He sang the Song of the Shirt.*"

Thackeray and Hood were on the staff of

## 54      On Books and Reading

*Punch* at the same time. If you are interested in Hood or in the way he and Thackeray felt toward each other, turn, after you have read "The Song of the Shirt" to Thackeray's appreciation of his friend in the "Roundabout Papers," "On a Joke I Once Heard from the Late Thomas Hood," in which the jester's mask is torn aside and the deep sense of sadness and pity which ran through all of his life and all that he wrote is shown. "It is only for a livelihood that I am a lively Hood," as he once said himself.

It is not possible within the range of twenty-two small volumes to give copious selections from any author, and therein, as we have suggested before, is this most like a real university. After a university has done all it can exercises are held and diplomas are granted and the exercises are called "commencement." When you have read all that is here given of Thackeray and are ready for "Vanity Fair" or "The Virginians," (especially interesting to American readers) or "Pendennis" or "The Newcomes" you have "commenced" with Thackeray. Dismiss your guide and go ahead. The whole object of a university is to give intellectual guidance and the object of the guide is to get the student to the place where he can get along without him.

But maybe you do not like Thackeray. All right. Try Ruskin, and read "that graphic description, so carefully modulated in tone, of the Cathedral of St. Mark whose only fault is that it comes too near to being prose poetry." "Between that grim cathedral of England [he had been describing a cathedral in an English country town] and this [St. Mark's] what an interval! There is a type of it in the very birds that haunt them; for, instead of the restless crowd, hoarse-voiced and sable-winged, drifting on the bleak upper air, the St. Mark's porches are full of doves, that nestle among the marble foliage, and mingle the soft iridescence of their living plumes, changing at every motion, with the tints, hardly less lovely, that have stood unchanged for seven hundred years." You will notice in all of Ruskin a vastly different sentence rhythm, a vastly different turn of thought from that which you found in Thackeray—Thackeray, primarily a satirist, Ruskin, as can be seen from the eight short selections included in our schedule, first an artist and then a priest. His style is very elaborate and to us may at times seem affected just as Carlyle's with his over use of capital letters and "thou's" may, but it is largely the fault of our own generation. Beauty is there just the same—beauty all the more charming because of the quaint garments it wears.

## 56      On Books and Reading

No subject outside the domain of religion or politics has animated so much discussion as that which involves art and morals. Can a work of art be a work of art if it is merely beautiful and not useful? Can a wicked man be a great artist? Is the artist less responsible toward society than other men or more responsible? It is one of those eternal problems which no one has ever answered to anyone's satisfaction but his own. Ruskin's essay, "Art and Morals" is one of the most thoughtful contributions that has ever been made to the subject, but even so, like all other similar contributions, it is to be read, not piously as by a disciple sitting at the feet of a master, but thoughtfully as it was written, and then, at the end, if the reader is in a worshipful frame of mind there is no objection to his having a seat and worshiping.

But perhaps Ruskin pleases you less than Thackeray. Try another volume, let us say one that contains Booth Tarkington. There are two of them. Mr. Tarkington has been called the Dean of American Literature and critics have gathered around him to say many complimentary things, but if you read him because he is the dean or because he writes great trilogies of novels about life in the Middle West or because the critics say nice things about him, you make a mistake. When Mr. Tarkington was

at Princeton he was considered the best of good fellows, a merry companion, a delightful friend, and that is the only way to consider him now.

The two selections here were not made at random. "Beauty and the Jacobin," as Mr. Tarkington admits, marked a turning point in his career. Before this time he had always set his characters up like men on a chess board and moved them around to suit himself, but in this play the characters take matters into their own hands and do as they please. If you already know his other work you may notice that Eloise d'Anville, the "Beauty" is the spiritual mother of one of Mr. Tarkington's most savage portraits, Cora Madison, in "The Flirt." The link that joins "The Flirt" to his later work is Hedrick Madison, Cora's small brother who is to Penrod what Eloise is to Cora. There is room in the University for only one of the Penrod stories (and Penrod is a lively youngster to find in any university) but in that one the reader is introduced to that incomparable pair, Penrod and Sam, and their two black henchmen, Herman and Verman.

From Mark Twain, to mention more or less at random another of the famous names included in our University, only two selections are given, but one of them is "The Jumping Frog of Calaveras County" the other is Colonel Sel-

## 58      On Books and Reading

lers, and even those who do not care for Mark Twain (there are, and one of them is Dr. Maurice Francis Egan whose taste is almost impeccable) think the frog and the Colonel have right justly earned the high places which they hold as famous Americans. Mark Twain opens the way to another pleasant diversion in the way of reading to anyone who will get his "Personal Recollections of Joan of Arc" and compare his Joan with Shakespeare's (She is in "Henry VI," Part I) and after that with Bernard Shaw's in "Saint Joan." Shakespeare's was written by an Englishman at a time when English feeling against France was so bitter that the Maid could not be presented except as an unattractive character, Shaw's was written by another Englishman so many years later that prejudice had died and any presentation was possible, and Mark Twain's was written by an American humorist to whom the girl made so strong an appeal that he wrote his story of the Maid, "the most innocent, the most lovely, the most adorable the ages have produced," and published it anonymously lest the reputation which he had built up in his other work should make people think he was simply trying to be funny again.

No group of selections could lay claim to any sort of completeness which omitted that most influential figure in modern English fiction the

Pole, Joseph Conrad. When on his way to Australia some years ago in the good ship *Torreens* he gave the first eight chapters of his first novel, "Almayer's Folly" to a young Cambridge student to read (the incident is described in the fragment from his autobiography which is included in Volume XVII) and the Cambridge student handed them back and Conrad asked him if he thought the story was worth finishing and he answered "Distinctly" he in one word, according to Hugh Walpole, changed the whole course of modern English fiction. "Almayer's Folly" by itself did not do it, of course, but only with the help of the novels that came later, "The Nigger of the Narcissus," "Lord Jim," "The Shadow Line," "Nostromo," and the short stories like "Falk" and "Typhoon" and that greatest of them all, "Youth" which one critic says is worth all of the children that have been born in the state of Iowa since the Civil War.

The story which is reprinted here, "The Lagoon," marks the end of the first or the Malayan phase of Conrad's writing, the period which includes "Almayer's Folly" and "An Outcast of the Islands." Printed first in the *Cornhill Magazine*, "The Lagoon" marks also his first appearance in a serial.

Quite aside from what he has taught us about

## 60      On Books and Reading

the possibilities of prose romance, Conrad, along with several other foreigners who have been using it as a medium of artistic expression, has shown that in the English language we have one of the most beautiful and forcible that the world has ever known, not even excepting ancient Greek. "The truth of the matter is," said Conrad in the new preface to "A personal Record" in the Concord edition of his works, "that my faculty to write in English is as natural as any other aptitude with which I might have been born. I have a strange and overpowering feeling that it had always been an inherent part of myself."

The title of "greatest living master of English style" is sometimes claimed for Kipling instead of Conrad because his field is larger. He is one of those poets, of whom we have all too few, who speaks not to a lonely and sympathetic figure here and there, but to a whole nation—almost to a whole world. More than once with a ringing verse he has brought the United Kingdom, to a man, to its feet—a marvellous sight, a sight to take one's breath away—a vast multitude standing with bared heads listening while a prophet shouts denunciation and inspiration at them. "He is," says Brander Matthews, "the master balladist of our time; he has recaptured the spirit of the old unknown bards who sang

their stories into being. He has the singing simplicity, the straightforward directness of the folk singers and also a dexterity of craftsmanship, a command of rhyme and rhythm unachieved by any of the more modern masters."

Great as he is as a poet Kipling is no less great as a story teller. Of this phase we need not speak. Two of his finest tales, "Without Benefit of Clergy" and "The Man Who Would Be King" are reprinted here.

We might run on thus, for many pages, commenting on the various aspects of the Pocket University, but as Dr. Egan has suggested, the best guide to books is a book itself, and the way to read the Pocket University is to read it, either with the help of Asa Don Dickinson's excellent daily guide, if you have a methodical mind, or in whatever other way, haphazard or otherwise, that gives you the most pleasure, but before you do that you may find it profitable to read what two great booklovers, Mr. John Macy, and Mr. Richard Le Gallienne have to say about the way to read to get the best.

"We take it for granted," says John Macy, "that we know why we read. We may ask one further question: How shall we read? Our answer is that we should read with as much of ourselves as a book warrants, with the part of

## 62      On Books and Reading

ourselves that a book demands. Mrs. Browning says:

We get no good  
By being ungenerous, even to a book,  
And calculating profits—so much help  
By so much reading. It is rather when  
We gloriously forget ourselves, and plunge  
Soul-forward, headlong, into a book's profound,  
Impassioned for its beauty, and salt of truth—  
'Tis then we get the right good from a book.

"We sometimes know exactly what we wish to get from a book, especially if it is a volume of information on a definite subject. But the great book is full of treasures that one does not deliberately seek, and which indeed one may miss altogether on the first journey through. It is almost nonsensical to say: Read Macaulay for clearness, Carlyle for power, Thackeray for ease. Literary excellence is not separated and bottled up in any such drug-shop array. If Macaulay is a master of clearness it is because he is much else besides. Unless we read a man for all there is in him, we get very little; we meet, not a living human being, not a vital book, but something dead, dismembered, disorganized. We do not read Thackeray for ease; we read him for Thackeray and enjoy his ease by the way.

"We must read a book for all there is in it or we shall get little or nothing. To be masters of books we must have learned to let books master us. This is true of books that we are required to read, such as text-books, and of those we read voluntarily and at leisure. The law of reading is to give a book its due and a little more. The art of reading is to know how to apply this law. For there is an art of reading, for each of us to learn for himself, a private way of making the acquaintance of books.

"Macaulay, whose mind was never hurried or confused, learned to read very rapidly, to absorb a page at a glance. A distinguished professor, who has spent his life in the most minutely technical scholarship, surprised us one day by commanding to his classes the fine art of 'skipping.' Many good books, including some most meritorious 'three-decker' novels, have their profitless pages, and it is useful to know by a kind of practised instinct where to pause and reread and where to run lightly and rapidly over the page. It is a useful accomplishment not only in the reading of fiction, but in the business of life, to the man of affairs who must get the gist of a mass of written matter, and to the student of any special subject.

"Usually, of course, a book that is worth reading at all is worth reading carefully. Thor-

## 64 On Books and Reading

oughness of reading is the first thing to preach and to practise, and it is perhaps dangerous to suggest to a beginner that any book should be skimmed. The suggestion will serve its purpose if it indicates that there are ways to read, that practice in reading is like practice in anything else; the more one does, and the more intelligently one does it, the farther and more easily one can go. In the best reading—that is, the most thoughtful reading of the most thoughtful books—attention is necessary. It is even necessary that we should read some works, some passages, so often and with such close application that we commit them to memory. It is said that the habit of learning pieces by heart is not so prevalent as it used to be. I hope that this is not so. What! have you no poems by heart, no great songs, no verses from the Bible, no speeches from Shakespeare? Then you have not begun to read, you have not learned how to read.

“We have said enough, perhaps, of the theories of reading. The one lesson that seems most obvious is that we must come close to literature.”

And, now, Mr. LeGallienne:

“One is sometimes asked by young people panting after the waterbrooks of knowledge:

'How shall I get the best out of books?' Here indeed is one of those questions which can be answered only in general terms, with possible illustrations from one's own personal experience. Misgivings, too, as to one's fitness to answer it may well arise, as wistfully looking round one's own bookshelves, one asks oneself: 'Have I myself got the best out of this wonderful world of books?' It is almost like asking oneself: 'Have I got the best out of life?'

"As we make the survey, it will surely happen that our eyes fall on many writers whom the stress of life, or spiritual indolence, has prevented us from using as all the while they have been eager to be used; friends we might have made yet never have made, neglected counsellors we would so often have done well to consult, guides that could have saved us many a wrong turning in the difficult way. There, in unvisited corners of our shelves, what neglected fountains of refreshments, gardens in which we have never walked, hills we have never climbed!

"'Well,' we say with a sigh, 'a man cannot read everything; it is life that has interrupted our studies, and probably the fact is that we have accumulated more books than we really need.' The young reader's appetite is largely in his eyes, and it is very natural for one who is

## 66      On Books and Reading

born with a taste for books to gather them about him at first indiscriminately, on the hear-say recommendation of fame, before he really knows what his own individual tastes are, or are going to be, and in that wistful survey I have imagined, our eyes will fall, too, with some amusement, on not a few volumes to which we never have had any really personal relation, and which, whatever their distinction or their value for others, were never meant for us. The way to do with such books is to hand them over to some one who has a use for them. On our shelves they are like so much good thrown away, invitations to entertainments for which we have no taste. In all vital libraries, such a process of progressive perfection is continually going on, and to realize what we do not want in books, or cannot use, must, obviously, be a first principle in our getting the best out of them.

"Yes, we read too many books, and too many that, as they do not really interest us, bring us neither benefit nor diversion. Even from the point of view of reading for pleasure, we manage our reading badly. We listlessly allow ourselves to be bullied by publisher's advertisements into reading the latest fatuity in fiction, without, in one case out of twenty, finding any of that pleasure we are ostensibly seeking. In-

stead, indeed, we are bored and enervated, where we might have been refreshed, either by romance or laughter. Such reading resembles the idle absorption of innocuous but interesting beverages, which cheer as little as they inebriate, and yet at the same time make frivolous demands on the digestive functions. No one but a publisher could call such reading "light." Actually it is weariness to the flesh and heaviness to the spirit.

"If, therefore, our idea of the best in books is the recreation they can so well bring; if we go to books as to a playground to forget our cares and to blow off the cobwebs of business, let us make sure that we find what we seek. It is there, sure enough. The playgrounds of literature are indeed wide, and alive with bracing excitement, nor is there any limit to the variety of the games. But let us be sure, when we set out to be amused, that we really are amused, that our humorists do really make us laugh, and that our story-tellers have stories to tell and know how to tell them. Beware of imitations, and, when in doubt, try Shakespeare, and Dumas—even Ouida. As a rule, avoid the 'spring lists,' or 'summer reading.' 'Summer reading' is usually very hot work.

"Hackneyed as it is, there is no better general advice on reading than Shakespeare's—

## 68      On Books and Reading

No profit is where is no pleasure taken,  
In brief, sir, study what you most affect.

"Not only in regard to books whose purpose, frankly, is recreation, but also in regard to the graver uses of books, this counsel no less holds. No reading does us any good that is not a pleasure to us. Her paths are paths of pleasantness. Yet, of course, this does not mean that all profitable reading is easy reading. Some of the books that give us the finest pleasure need the closest application for their enjoyment. There is always a certain spiritual and mental effort necessary to be made before we tackle the great books. One might compare it to the effort of getting up to see the sun rise. It is no little tug to leave one's warm bed—but once we are out in the crystalline morning air, wasn't it worth it? Perhaps our finest pleasure always demands some such austerity of preparation. That is the secret of the truest epicureanism. Books like Dante's 'Divine Comedy,' or Plato's dialogues, will not give themselves to a lounging reader. They demand a braced, attentive spirit. But when the first effort has been made, how exhilarating are the altitudes in which we find ourselves; what a glow of pure joy is the reward which we are almost sure to win by our mental mountaineering.

"But such books are not for moments when we are unwilling or unable to make that necessary effort. We cannot always be in the mood for the great books, and often we are too tired physically, or too low down on the depressed levels of daily life, even to lift our eyes toward the hills. To attempt the great books—or any books at all—in such moods and moments, is a mistake. We may thus contract a prejudice against some writer who, approached in more fortunate moments, would prove the very man we were looking for.

"To know when to read is hardly less important than to know what to read. Of course, every one must decide the matter for himself; but one general counsel may be ventured: Read only what you want to read, and only when you want to read it.

"Some readers find the early morning, when they have all the world to themselves, their best time for reading, and, if you are a good sleeper, and do not find early rising more wearying than refreshing, there is certainly no other time of the day when the mind is so eagerly receptive, has so keen an edge of appetite, and absorbs a book in so fine an intoxication. For your true book-lover there is no other exhilaration so exquisite as that with which one reads an inspiring book in the solemn freshness of early

morning. One's nerves seem peculiarly strung for exquisite impressions in the first dewy hours of the day, there is a virginal sensitiveness and purity about all our senses, and the mere delight of the eye in the printed page is keener than at any other time. 'The Muses love the morning, and that is a fit time for study,' said Erasmus to his friend Christianus of Lubeck; and, certainly, if early rising agrees with one, there is no better time for getting the very best out of a book. Moreover, morning reading has a way of casting a spell of peace over the whole day. It has a sweet, solemnizing effect on our thoughts—a sort of mental matins—and through the day's business it accompanies us as with hidden music.

"There are others who prefer to do their reading at night, and I presume that most readers of this are so circumstanced as to have no time to spare for reading during the day. Personally, I think that one of the best places to read in is bed. Paradoxical as it may sound, one is not so apt to fall asleep over his book in bed as in the post-prandial armchair. While one's body rests itself, one's mind, remains alert, and, when the time for sleep comes at last, it passes into unconsciousness, tranquilized and sweetened with thought and pleasantly weary with healthy exercise. One awak-

ens, too, next morning, with, so to say, a very pleasant taste of meditation in the mouth. Erasmus, again, has a counsel for the bedtime reader, expressed with much felicity. ‘A little before you sleep,’ he says, ‘read something that is exquisite, and worth remembering; and contemplate upon it till you fall asleep; and, when you awake in the morning, call yourself to an account for it.’

“In an old *Atlantic Monthly*, from which, if I remember aright, he never rescued it, Oliver Wendell Holmes has a delightful paper on the delights of reading in bed, entitled ‘Pillow-Smoothing Authors.’

“Then, though I suppose we shall have the oculists against us, the cars are good places to read in—if you have the power of detachment, and are able to switch off your ears from other people’s conversation. It is a good plan to have a book with you in all places and at all times. Most likely you will carry it many a day and never give it a single look, but, even so, a book in the hand is always a companionable reminder of that happier world of fancy, which, alas! most of us can only visit by playing truant from the real world. As some men wear *boutonnieres*, so a reader carries a book, and sometimes, when he is feeling the need of beauty, or the solace of a friend, he opens it, and finds both. Probab-

## 72      On Books and Reading

bly he will count among the most fruitful moments of his reading the snatched glimpses of beauty and wisdom he has caught in the morning car. The covers of his book have often proved like some secret door, through which, surreptitiously opened, he has looked for a moment into his own particular fairy land. Never mind the oculist, therefore, but, whenever you feel like it, read in the car.

"One or two technical considerations may be dealt with in this place. How to remember what one reads is one of them. Some people are blest with such good memories that they never forget anything that they have once read. Literary history has recorded many miraculous memories. Still, it is quite possible to remember too much, and thus turn one's mind into a lumber-room of useless information. A good reader forgets even more than he remembers. Probably we remember all that is really necessary for us, and, except in so far as our reading is technical and directed toward some exact science or profession, accuracy of memory is not important. As the Sabbath was made for man, so books were made for the reader, and, when a reader has assimilated from any given book his own proper nourishment and pleasure, the rest of the book is so much oyster shell. The end of true reading is the development of

individuality. Like a certain water insect, the reader instinctively selects from the outspread world of books the building materials for the house of his soul. He chooses here and rejects there, and remembers or forgets according to the formative desire of his nature. Yet it often happens that he forgets much that he needs to remember, and thus the question of methodical aids to memory arises.

"One's first thought, of course, is of the commonplace book. Well, have you ever kept one, or, to be more accurate, tried to keep one? Personally, I believe in the commonplace book so long as we don't expect too much from it. Its two dangers are (1) that one is apt to make far too many and too minute entries, and (2) that one is apt to leave all the remembering to the commonplace book, with a consequent relaxation of one's own attention. On the other hand, the mere discipline of a commonplace book is a good thing, and if—as I think is the best way—we copy out the passages at full length, they are thus the more securely fixed in the memory. A commonplace book kept with moderation is really useful, and may be delightful. But the entries should be made at full length. Otherwise, the thing becomes a mere index, an index which encourages us to forget.

"Another familiar way of assisting one's mem-

## 74 On Books and Reading

ory in reading is to mark one's own striking passages. This method is chiefly worth while for the sake of one's second and subsequent readings; though it all depends when one makes the markings—at what time of his life, I mean. Markings made at the age of twenty years are of little use at thirty—except negatively. In fact, I have usually found that all I care to read again of a book read at twenty is just the passages I did not mark. This consideration, however, does not depreciate the value of one's comparatively contemporary markings. At the same time, marking, like indexings, is apt, unless guarded against, to relax the memory. One is apt to mark a passage in lieu of remembering it. Still, for a second reading, as I say—a second reading not too long after the first—marking is a useful method, particularly if one regards his first reading of a book as a prospecting of the ground rather than a taking possession. One's first reading is a sort of flying visit, during which he notes the places he would like to visit again and really come to know. A brief index of one's markings at the end of a volume is a method of memory that commended itself to the booklovers of former days—to Leigh Hunt, for instance.

"Yet none of these external methods, useful as they may prove, can compare with a habit

**I**N order to render The Pocket University Library more valuable we have recently incorporated in the twenty-two volumes comprising the set, a series of eighty-eight illustrations. The following six illustrations will serve to give you an idea of the expense we have gone to in order to obtain reproductions of many famous subjects of literature.

This little Reading Guide, which follows the illustrations, affords you an opportunity to have at your command the best literature of its kind; 1,380 masterpieces, each for less than the price you pay for your daily newspaper.

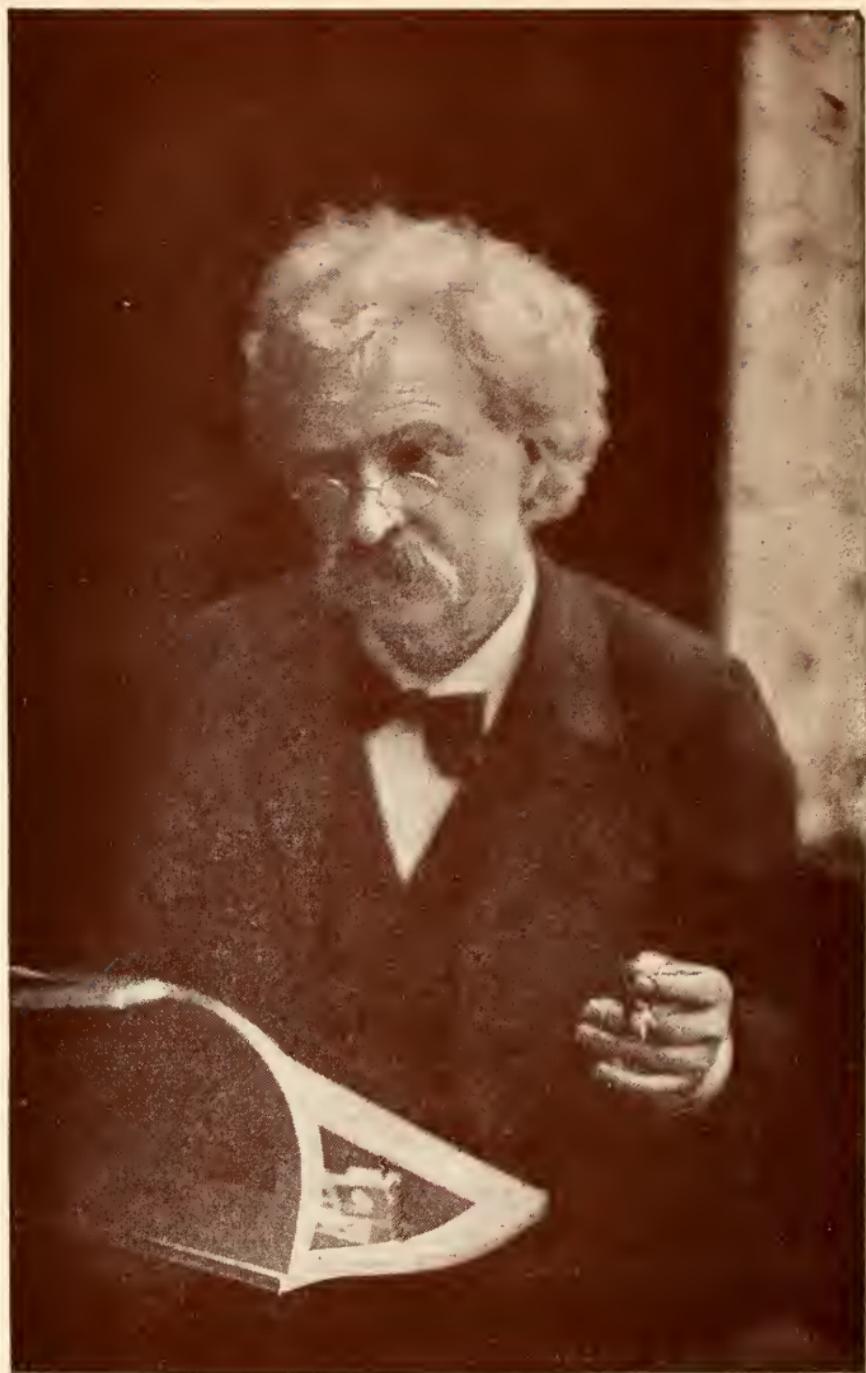


Photo Brown Bros.

MARK TWAIN

of thorough attention. We read far too hurriedly, too much in the spirit of the 'quick lunch.' No doubt we do so a great deal from the misleading idea that there is so very much to read. Actually, there is very little to read,—if we wish for real reading—and there is time to read it all twice over. We—Americans—bolt our books as we do our food, and so get far too little good out of them. We treat our mental digestions as brutally as we treat our stomachs. Meditation is the digestion of the mind, but we allow ourselves no time for meditation. We gorge our eyes with the printed page, but all too little of what we take in with our eyes ever reaches our minds or our spirits. We assimilate what we can from all this hurry of superfluous food, and the rest goes to waste, and, as a natural consequence, contributes only to the wear and tear of our mental organism.

"Books should be real things. They were so once, when a man would give a fat field in exchange for a small manuscript; and they are no less real to-day—some of them. Each age contributes one or two real books to the eternal library—and always the old books remain, magic springs of healing and refreshment. If no one should write a book for a thousand years, there are quite enough books to keep us going. Real books there are in plenty. Perhaps there are

## 76 On Books and Reading

more real books than there are real readers. Books are the strong tincture of experience. They are to be taken carefully, drop by drop, not carelessly gulped down by the bottleful. Therefore, if you would get the best out of books, spend a quarter of an hour in reading, and three quarters of an hour in thinking over what you have read."

# THE GUIDE TO DAILY READING

PREPARED BY  
ASA DON DICKINSON



## THE GUIDE TO DAILY READING

The elaborate, systematic "course of reading" is a bore. After thirty years spent among books and bookish people I have never yet met anyone who would admit that he had ploughed through such a course from beginning to end. Of course a few faithful souls, with abundant leisure, have done this, just as there are men who have walked from New York City to San Francisco. Good exercise, doubtless! But most of us have not time for feats of such questionable utility.

Yet I myself and most of the booklovers whom I know have *started* at one time or another to pursue a course of reading, and we have never regretted our attempts. Why? Because this is an excellent way to discover the comparatively small number of authors who have a message that we need to hear. When such an one is discovered, one may with a good conscience let the systematic course go by the board until one has absorbed all that is useful from the store of good things offered by the valuable new acquaintance.

## 80      Guide to Daily Reading

Each one has his idiosyncrasies. If I may be permitted to allude to a personal failing, let me confess that I have never read "Paradise Lost" nor "Pilgrim's Progress." I have hopefully dipped into them repeatedly, but—I *don't like them*. Some day I hope to, but until my mind is ready for these two great world-books, I do not intend to waste time by driving through them with set teeth. There are too many other good books that I do enjoy reading. "In brief, Sir, study what you most affect."

The "Guide to Daily Reading" which follows makes no claim to be systematic. The aim has been simply to introduce the reader to a goodly company of authors—to provide a daily flower of thought for the buttonhole, to-day a glorious rose of poetic fancy, to-morrow a pert little pansy of quaint humor.

Yet nearly all the selections are doubly significant and interesting if read upon the days to which they are especially assigned. For example, on New Year's Day it is suggested that one set one's house in order by reading Franklin's "Rules of Conduct," Longfellow's "Psalm of Life," Bryant's "Thanatopsis," and Lowell's "To the Future"; on January 19th, Poe's Birthday, one is directed to an excellent sketch of Poe and to typical examples of his best work, "The Raven" and "The Cask of Amontillado";

and on October 31st, Hallowe'en, one is reminded of Burns's "Tam O'Shanter."

The references are explicit in each case, so that it is a matter of only a few seconds to find each one. For example, the reference to the "Cask of Amontillado" is 4-Pt.I:67-77; which means that this tale will be found in Part I of volume 4, at page 67. Excepting volumes 10-15 (Poetry) and volume 18 (Drama), two volumes are bound in one in this set, so it should be remembered that generally there are two pages numbered 67 in each book.

The daily selections can in most cases be read in from fifteen minutes to half an hour, and Dr. Eliot, President Emeritus of Harvard, has said that fifteen minutes a day devoted to good literature will give every man the essentials of a liberal education. If time can be found between breakfast and the work-hours for these few minutes of reading, one will receive more benefit than if it is done during the somnolent period which follows the day's work and dinner. It is a mistake, however, to read *before* breakfast. Eyes and stomach are too closely related to permit of this.

Happy is he who can read these books in company with a sympathetic companion. His enjoyment of the treasure they contain will be doubled.

## 82      Guide to Daily Reading

One final hint—when reading for something besides pastime, get in the habit of referring when necessary to dictionary, encyclopædia, and atlas. If on the subway or a railway train, jot down a memorandum of the query on the flyleaf, and look up the answer at the first opportunity.

ASA DON DICKINSON.

# Guide to Daily Reading      83

*There is no business, no avocation whatever, which will not permit a man, who has the inclination, to give a little time, every day, to study.*

—DANIEL WYTTENBACH.

## JANUARY 1ST TO 7TH

- |      |      |   |
|------|------|---|
| 1st. | I.   | Franklin's Rules of Conduct, 6-Pt.II:86-<br>101           |
|      | II.  | Longfellow's Psalm of Life, 14:247-248                    |
|      | III. | Bryant's Thanatopsis, 15:18-20                            |
|      | IV.  | Lowell's To the Future, 13:164-167                        |
| 2nd. | I.   | Arnold's Self-Dependence, 14:273-274                      |
|      | II.  | Adams's Cold Wave of 32 B. C., 9-Pt.I:146                 |
|      | III. | Thomas's Frost To-night, 12:343                           |
| 3rd. |      | TOMMASO SALVINI, b. 1 Ja. 1829; d. 1 Ja.<br>1916          |
|      | I.   | Tommaso Salvini, 17-II:80-108                             |
| 4th. | I.   | Extracts from Thackeray's Book of Snobs,<br>1-Pt.I:3-37   |
| 5th. | I.   | Ruskin's Venice, 1-Pt.II:73-88                            |
|      | II.  | St. Mark's, 1-Pt.II:91-100                                |
| 6th. | I.   | Shakespeare's Blow, Blow, Thou Winter<br>Wind, 12:256-257 |
|      | II.  | Messinger's A Winter Wish, 12:259-261                     |
|      | III. | Emerson's The Snow-Storm, 14:93-94                        |
|      | IV.  | Thackeray's Nil Nisi Bonum, 1-Pt.I:130-<br>143            |
| 7th. | I.   | Adams's Ballad of the Thoughtless Waiter,<br>9-Pt.I:147   |
|      | II.  | Us Poets, 9-Pt.I:148                                      |
|      | III. | Spenser's Amoretti, 13:177                                |

## 84 Guide to Daily Reading

*No book that will not improve by repeated readings deserves to be read at all.*

—THOMAS CARLYLE.

### JANUARY 8TH TO 14TH

- 8th. I. Trowbridge's Fred Trover's Little Iron-clad, 7-Pt.II:82-105
- 9th. I. Kipling's The Man Who Would Be King, 21-Pt.II:1-56
- 10th. I. Carlyle's Boswell's Life of Johnson, 2-Pt.I: 32-78
- 11th. I. ALEXANDER HAMILTON, *b.* 11 Ja. 1757  
II. Alexander Hamilton, 16-Pt.I:71-91
- 12th. I. Macaulay's Dr. Samuel Johnson, His Biographer, 2-Pt.II:30-39  
II. The Puritans, 2-Pt.II:23-29
- 13th. I. EDMUND SPENSER, *d.* 16 Ja. 1599  
II. Prothalamion, 13:13-20
- 14th. I. Hawthorne's Dr. Heidegger's Experiment, 3-Pt.I:3-19

# Guide to Daily Reading 85

*The novel, in its best form, I regard as one of the most powerful engines of civilization ever invented.*

—SIR JOHN HERSCHEL.

## JANUARY 15TH TO 21ST

- |       |  |
|-------|--|
| 15th. | EDWARD EVERETT, <i>d.</i> 15 Ja. 1865<br>I. Lincoln to Everett, 5-Pt.I:120<br>II. Irving's Westminster Abbey, 3-Pt.II:75-92  |
| 16th. | GEORGE V. HOBART, <i>b.</i> 16 Ja. 1867<br>I. John Henry at the Races, 9-Pt.II:95-101<br>II. Poe's The Black Cat, 4-Pt.I:127-143   |
| 17th. | BENJAMIN FRANKLIN, <i>b.</i> 17 Ja. 1706<br>I. Poor Richard's Almanac, 6-Pt.II:133-149<br>II. Maxims, 7-Pt.I:11<br>III. The Whistle, 6-Pt.II:156-159   |
| 18th. | DANIEL WEBSTER, <i>b.</i> 18 Ja. 1782<br>I. Adams and Jefferson, 6-Pt.I:3-60   |
| 19th. | EDGAR ALLAN POE, <i>b.</i> 19 Ja. 1809<br>I. Cask of Amontillado, 4-Pt.I:67-77<br>II. The Raven, 10:285-292<br>III. Edgar Allan Poe, 17-Pt.I:28-37   |
| 20th. | N. P. WILLIS, <i>b.</i> 20 Ja. 1806<br>I. Miss Albina McLush, 7-Pt.I:25-29<br>RICHARD LE GALLIENNE, <i>b.</i> 20 Ja. 1866<br>II. May Is Building Her House, 12:328                                       |
| 21st. | JAMES STUART, Earl of Murray, <i>killed</i> 21<br>Ja. 1570<br>I. The Bonny Earl of Murray, 10:21-22<br>II. Lincoln's The Dred Scott Decision, 5-Pt.<br>I:13-22<br>III. Fragment on Slavery, 5-Pt.I:11-12 |

## 86      Guide to Daily Reading

*He that revels in a well-chosen library has innumerable dishes, and all of admirable flavour. His taste is rendered so acute as easily to distinguish the nicest shade of difference.*

—WILLIAM GODWIN.

### JANUARY 22ND TO 28TH

- |       |      |   |
|-------|------|---|
| 22nd. | I.   | LORD BYRON, <i>b. 22 Ja. 1788</i><br>Macaulay's Lord Byron the Man, 2-Pt.II:<br>80-94 |
|       | II.  | On This Day I Complete My Thirty-<br>Sixth Year, 12:275-277                           |
|       | III. | The Isles of Greece, 14:75-79   |
| 23rd. | I.   | Lamb's Dream Children, 5-Pt.II:34-40  |
|       | II.  | On Some of the Old Actors, 5-Pt.II:52-70  |
| 24th. | I.   | Spenser's Epithalamion, 13:20-37  |
| 25th. | I.   | ROBERT BURNS, <i>b. 25 Ja. 1759</i><br>The Cotter's Saturday Night, 11:40-48          |
|       | II.  | Robert Burns, 17-Pt.I:43-64   |
|       | III. | Halleck's Burns, 15:67-73   |
| 26th. | I.   | THOMAS LOVELL BEDDOES, <i>d. 26 Ja. 1849</i><br>Wolfram's Dirge, 15:42-43             |
|       | II.  | How Many Times Do I Love Thee, Dear?<br>12:158-159                                    |
|       | III. | Dream-Pedlary, 12:227-228   |
|       | IV.  | Franklin's Philosophical Experiments,<br>6-Pt.II:125-130                              |
| 27th. | I.   | JOHN McCRAE, <i>Died in France 28 Ja. 1918</i><br>In Flanders Fields, 15:214          |
| 28th. |      | Ruggles and Fate, 22-Pt.II: 115   |

# Guide to Daily Reading 87

*We enter our studies, and enjoy a society which we alone can bring together. We raise no jealousy by conversing with one in preference to another; we give no offence to the most illustrious by questioning him as long as we will, and leaving him as abruptly.* . . .

—WALTER SAVAGE LANDOR.

## JANUARY 29TH TO FEBRUARY 4TH

- |         |  |
|---------|--|
| 29th.   | ADELAIDE RISTORI, <i>b. 30 Ja. 1822</i>                |
|         | I. Adelaide Ristori, 17-Pt.II:109-119                  |
|         | II. Thackeray's On Being Found Out, 1-Pt.<br>I:104-115 |
| 30th.   | WALTER SAVAGE LANDOR, <i>b. 30 Ja. 1775</i>            |
|         | I. Rose Aylmer, 15:119                                 |
|         | II. The Maid's Lament, 15:119-120                      |
|         | III. Mother, I Cannot Mind My Wheel, 12:273            |
|         | IV. On His Seventy-fifth Birthday, 13:278              |
|         | V. Ruskin's The Two Boyhoods, 1-Pt.II:3-23             |
| 31st.   | I. Carlyle's Essay on Biography, 2-Pt.<br>I:3-31       |
| F. 1st. | I. Morris's February, 14:102-103                       |
|         | II. Belloc's South Country, 12:331                     |
|         | III. Early Morning, 13:294                             |
| 2nd.    | W. R. BENET, <i>b. 2 F. 1886</i>                       |
|         | I. Tricksters, 13:288                                  |
|         | II. Hodgson's Eve, 11:324                              |
|         | III. The Gipsy Girl, 14:299                            |
| 3rd.    | SIDNEY LANIER, <i>b. 3 F. 1842</i>                     |
|         | I. The Marshes of Glynn, 14:55-61                      |
|         | II. A Ballad of Trees and the Master, 12:316-<br>317   |
|         | III. The Stirrup-Cup, 13:283                           |
| 4th.    | THOMAS CARLYLE, <i>d. 4 F. 1881</i>                    |
|         | I. Mirabeau, 2-Pt.I:79-86                              |
|         | II. Ghosts, 2-Pt.I:134-137                             |
|         | III. Labor, 2-Pt. I:138-145                            |

*Borrow therefore, of those golden morning hours, and bestow them on your book.*

—EARL OF BEDFORD.

FEBRUARY 5TH TO 11TH

- |       |      |  |
|-------|------|--|
| 5th.  | I.   | De Quincey's On the Knocking at the Gate In Macbeth, 4-Pt.II:100-107               |
| 6th.  | I.   | SIR HENRY IRVING, b. 6 F. 1838<br>Sir Henry Irving, 17-II:39-47                    |
| 7th.  | I.   | CHARLES DICKENS, b. 7 F. 1812<br>The Trial for Murder, 21-Pt.I:1-19                |
| 8th.  | I.   | JOHN RUSKIN, b. 8 F. 1819<br>The Slave Ship, 1-Pt.II:27-29                         |
|       | II.  | Art and Morals, 1-Pt.II:103-132  |
|       | III. | Peace, 1-Pt.II:135-137   |
| 9th.  | I.   | GEORGE ADE, b. 9 F. 1866<br>The Fable of the Preacher, 9-Pt.II:67-71               |
|       | II.  | The Fable of the Caddy, 9-Pt.II:93-94  |
|       | III. | The Fable of the Two Mandolin Players, 9-Pt.II:131-136                             |
| 10th. | I.   | SIR JOHN SUCKLING, <i>baptized</i> 10 F. 1609<br>Encouragements to a Lover, 12:122 |
|       | II.  | Constancy, 12:122-123<br>E. W. TOWNSEND, b. 10 F. 1855                             |
|       | III. | Chimmie Meets the Duchess, 9-Pt.I<br>109-114                                       |
| 11th. | I.   | Brooke's Dust, 12:341  |
|       | II.  | 1914—V—The Soldier, 15:228   |
|       | III. | Guiterman's In the Hospital, 15:203  |

*The scholar, only, knows how dear these silent, yet eloquent, companions of pure thoughts and innocent hours become in the season of adversity. When all that is worldly turns to dross around us, these only retain their steady value.*

—WASHINGTON IRVING.

## FEBRUARY 12TH TO 18TH

- |       |   |
|-------|---|
| 12th. | I. ABRAHAM LINCOLN, <i>b. 12 F. 1809</i><br><i>Lincoln, 16-Pt.I:93-141</i>  |
| 13th. | I. Irving's The Stout Gentleman, <i>3-Pt.II:129-145</i>   |
| 14th. | I. W. T. SHERMAN, <i>d. 14 F. 1891</i><br><i>General William Tecumseh Sherman, 16-Pt.II:32-61</i>   |
| 15th. | CHARLES BERTRAND LEWIS ("M. Quad")<br><i>b. 15 F. 1842</i><br>I. The Patent Gas Regulator, <i>9-Pt.II:3-7</i><br>II. Two Cases of Grip, <i>8-Pt. I:50-53</i>  |
| 16th. | I. JOSEPH HERGESHEIMER, <i>b. 15 F. 1880</i><br><i>A Sprig of Lemon Verbena, 22-Pt.II:1-47</i>  |
| 17th. | I. JOSEPHINE DODGE DASKAM, <i>b. 17 F. 1876</i><br><i>The Woman Who Was Not Athletic, 9-Pt.II:78-80</i><br>II. The Woman Who Used Her Theory,<br><i>9-Pt. II:80-81</i><br>III. The Woman Who Helped Her Sister,<br><i>9-Pt.II:81-82</i> |
| 18th. | I. De Quincey's The Affliction of Childhood,<br><i>4-Pt.II:3-30</i>   |

90      Guide to Daily Reading

*What a place to be in is an old library! It seems as though all the souls of all the writers were reposing here,*  
—CHARLES LAMB.

FEBRUARY 19TH TO 25TH

- 19th. I. Conrad's The Lagoon, 22-Pt.I:17-37
- 20th. I. JOSEPH JEFFERSON, b. 20 F. 1829  
Joseph Jefferson, 17-Pt.II:3-22
- 21st. I. JOHN HENRY NEWMAN, b. 21 F. 1801  
The Pillar of the Cloud, 12:323  
II. Sensitiveness, 15:183-184  
III. Flowers Without Fruit, 15:184  
IV. Lincoln's Address at Cooper Institute,  
5-Pt.I:37-69
- 22nd. I. GEORGE WASHINGTON, b. 22 F. 1732  
Washington, 16-Pt. I:3-42
- 23rd. I. Mrs. Freeman's The Wind in the Rose-  
bush, 20-Pt.II:12-38
- 24th. I. SAMUEL LOVER, b. 24 F. 1797  
The Gridiron, 19-Pt.II:59-70
- 25th. I. Lamb's Superannuated Man, 5-Pt.II:  
80-91  
II. Old China, 5-Pt.II:91-100

# Guide to Daily Reading 91

*A little peaceful home  
Bounds all my wants and wishes; add to this  
My book and friend, and this is happiness.*  
—FRANCESCO DI RIOJA.

## FEBRUARY 26TH TO MARCH 4TH

- 26th. SAM WALTER FOSS, *d. 26 F. 1911*  
I. The Prayer of Cyrus Brown, 9-Pt.II:8  
II. The Meeting of the Clabberhuses, 8-Pt.I:  
<sup>39-41</sup>  
III. A Modern Martyrdom, 9-Pt.II:84-86  
IV. The Ideal Husband to His Wife, 9-Pt.I:  
<sup>103-104</sup>
- 27th. HENRY WADSWORTH LONGFELLOW, *b. 27 F. 1807*  
I. Henry Wadsworth Longfellow, 17-Pt.I:  
<sup>3-27</sup>  
II. Wreck of the Hesperus, 10:156-160  
III. My Lost Youth, 12:263-266
- 28th. ELLEN TERRY, *b. 27 F. 1848*  
I. Ellen Terry, 17-Pt.II:48-60
- Mr. 1st. I. Morris's March, 14:103-104  
II. W. D. HOWELLS, *b. 1 Mr. 1837*  
II. Mrs. Johnson, 8-Pt.II:107-128
- 2nd. I. Franklin's Settling Down, 6-Pt.II:76-85  
II. Public Affairs, 6-Pt.II:102-107
- 3rd. I. EDMUND WALLER, *b. 9 Mr. 1606*  
I. On a Girdle, 12:132  
II. De la Mare's The Listeners, 11:326
- 4th. I. Inauguration Day  
Lincoln's First Inaugural Address 5-Pt.I:  
<sup>74-89</sup>

## 92 Guide to Daily Reading

*A little library, growing larger every year, is an honorable part of a man's history. It is a man's duty to have books. A library is not a luxury, but one of the necessities of life.*

—HENRY WARD BEECHER.

### MARCH 5TH TO 11TH

- |       |   |  |
|-------|---|--|
| 5th.  | FRANK NORRIS, <i>b.</i> 5 Mr. 1870<br>The Passing of Cock-Eye Blacklock,<br>22-Pt. II:64  |  |
| 6th.  | ELIZABETH BARRETT BROWNING, <i>b.</i> 6<br>Mr. 1806<br>I. Mother and Poet, 11:297-302<br>II. A Musical Instrument, 12:282-283<br>III. The Cry of the Children, 12:296-302 |  |
| 7th.  | I.  | Thackeray's On a Lazy Idle Boy, 1-Pt.I:<br>41-51                                 |
| 8th.  | I.  | HENRY WARD BEECHER, <i>d.</i> 8 Mr. 1887<br>Deacon Marble, 7-Pt. I:13-15         |
|       | II.   | The Deacon's Trout, 7-Pt.I:15-16   |
|       | III.  | Noble and the Empty Hole, 7-Pt.I:17-18   |
| 9th.  | I.  | ANNA LETITIA BARBAULD, <i>d.</i> 9 Mr. 1825<br>Life, 14:260-261                  |
|       | II.   | Dunsany's Night at an Inn, 18:1  |
| 10th. | I.  | Ruskin's The Mountain Gloom, 1-Pt.II:<br>33-56                                   |
| 11th. | I.  | CHARLES SUMNER, <i>d.</i> 11 Mr. 1874<br>Longfellow's Charles Sumner, 15:111-112 |
|       | II.   | GILES FLETCHER, <i>buried</i> 11 Mr. 1611<br>Wooing Song, 12:101-102             |
|       | III.  | Carlyle's Reward, 2-Pt.I:146-160   |

*Books that can be held in the hand, and carried to the fireside are the best after all.*

—SAMUEL JOHNSON.

### MARCH 12TH TO 18TH

- |       |  |
|-------|--|
| 12th. | I. Cozzens's A Family Horse, 9-Pt.I:3-14<br>II. Living in the Country, 7-Pt.I:82-95  |
| 13th. | I. Macaulay's Task of the Modern Historian,<br>2-Pt.II:3-22  |
| 14th. | HENRY IV. defeated the "Leaguers" at Ivry,<br>14 Mr. 1590<br>I. Macaulay's Ivry, 10:194-199  |
| 15th. | JOHANN LUDWIG PAUL HEYSE, b. 15 Mr.<br>1830<br>I. L'Arrabiata, 20-Pt.I:130-157   |
| 16th. | WALLACE IRWIN, b. 15 Mr. 1876<br>I. The Servant Problemb, 7-Pt.I:132   |
| 17th. | I. Hawthorne's The Great Stone Face, 3-Pt.<br>I:103-135  |
| 18th. | I. Roche's The V-A-S-E, 7-Pt.II:60-61<br>II. Roche's A Boston Lullaby, 8-Pt.II:78<br>III. A Boston Lullaby (Anon.) 7-Pt.II:105<br>IV. Burgess's The Bohemians of Boston, 7-Pt.<br>II:141-143 |

## 94 Guide to Daily Reading

*The first time I read an excellent book, it is to me just as if I had gained a new friend; when I read over a book I have perused before, it resembles the meeting with an old one.*

—OLIVER GOLDSMITH.

MARCH 19TH TO 25TH

- |       |   |  |
|-------|---|--|
| 19th. | THOMAS BAILEY ALDRICH, <i>d.</i> 19 Mr. 1907      |  |
|       | I.  | A Rivermouth Romance, 7-Pt.II:129-140          |
| 20th. | CHARLES GODFREY LELAND, <i>d.</i> 20 Mr. 1903     |  |
|       | I.  | Ballad, 7-Pt.II:51-52                          |
|       | II.   | Hans Breitmann's Party, 7-Pt.I:96-97           |
|       | III.  | De Quincey's Levana, 4-Pt.II:145-157           |
| 21st. | ROBERT SOUTHEY, <i>d.</i> 21 Mr. 1843             |  |
|       | I.  | The Inchcape Rock, 10:153-156                  |
|       | II.   | My Days Among the Dead Are Past, 14: 261-262   |
|       | III.  | Lincoln's Springfield Speech, 5-Pt.I:23-36     |
| 22nd. | I.  | Lamb's Two Races of Men, 5-Pt.II:3-11          |
| 23rd. | JOHN DAVIDSON, <i>disappeared</i> 23 Mr. 1909     |  |
|       | I.  | Butterflies, 12:345                            |
|       | II.   | Doyle's Dancing Men, 22-Pt.I:63-100            |
| 24th. | HENRY WADSWORTH LONGFELLOW, <i>d.</i> 24 Mr. 1882 |  |
|       | I.  | The Building of the Ship, 11:89-102            |
|       | II.   | The Skeleton in Armor, 10:124-130              |
|       | III.  | Resignation, 15:131-133                        |
|       | IV.   | The Arrow and the Song, 12:283-284             |
| 25th. | I.  | Franklin's George Whitefield, 6-Pt.II: 108-114 |
|       | II.   | The Franklin Stove, 6-Pt.II:115-116            |
|       | III.  | Civic Pride, 6-Pt.II:117-124                   |
|       | IV.   | Advice to a Young Tradesman, 6-Pt.II: 153-155  |

# Guide to Daily Reading      95

*For whatsoever things were written aforetime were written for our learnings.*

—ST. PAUL.

## MARCH 26TH TO APRIL 1ST

- |          |   |
|----------|---|
| 26th.    | A. E. HOUSMAN, <i>b.</i> 26 Mr. 1859<br>I. A Shropshire Lad-XIII, 12:340<br>II. Ferber's Gay Old Dog, 22-Pt.II:81-114   |
| 27th.    | I. Thackeray's Thorns in the Cushion, 1-Pt.<br>I:51-64  |
| 28th.    | Foch, made Commander Allied Armies, 28<br><i>Mr. 1918</i><br>I. Burr's Fall In, 15: 211<br>II. Coates's Place de la Concorde, 15:226  |
| 29th.    | BONNIVARD, Prisoner of Chillon, <i>liberated</i><br>29 Mr. 1536<br>I. Byron's Prisoner of Chillon, 11:191-204   |
| 30th.    | DE WOLF HOPPER, <i>b.</i> 30 Mr. 1858<br>I. Casey at the Bat, 9-Pt.I:95-98<br>II. Butler's Just Like a Cat, 8-Pt.I:152  |
| 31st.    | ANDREW MARVELL, <i>b.</i> 31 Mr. 1621<br>I. The Garden, 14:20-22<br>II. Bermudas, 15:162-163<br>III. JOHN DONNE, <i>d.</i> 31 Mr. 1631<br>The Dream, 12:137-138<br>IV. The Will, 15:156-158<br>V. Death, 13:195-196<br>VI. A Burnt Ship, 13:272 |
| Ap. 1st. | AGNES REPPLIER, <i>b.</i> 1 Ap. 1858<br>I. A Plea for Humor, 8-Pt.II:3-25   |

# 96      Guide to Daily Reading

*Dreams, books are each a world; and books, we know,  
Are a substantial world, both pure and good:  
Round these, with tendrils, strong as flesh and blood,  
Our pastime and our happiness will grow.*

—WILLIAM WORDSWORTH.

## APRIL 2ND TO 8TH

- |      |      |  |
|------|------|--|
| 2nd. | I.   | Jefferson, 16-Pt. I:43-70<br>Nelson's Victory Over the Danish Fleet,<br>2 Ap. 1801                     |
|      | II.  | The Battle of the Baltic, 10:189-192   |
| 3rd. | I.   | WASHINGTON IRVING, b. 3 Ap. 1783<br>Wouter Van Twiller, 7-Pt.I:3-10                                    |
|      | II.  | The Voyage, 3-Pt.II:61-71  |
| 4th. | I.   | Browning's Home-Thoughts, from Abroad,<br>12:57-58   |
|      | II.  | Macaulay's Byron the Poet, 2-Pt.II:94-<br>109  |
| 5th. | I.   | FRANK R. STOCKTON, b. 5 Ap. 1834<br>Pomona's Novel, 7-Pt.II:62-81                                      |
|      | II.  | A Piece of Red Calico, 8-Pt.I:105-112  |
| 6th. | I.   | COMMANDER ROBERT E. PEARY reached the<br>North Pole, 6 Ap. 1909<br>At the North Pole, 16-Pt.II:125-146 |
| 7th. | I.   | WILLIAM WORDSWORTH, b. 7 Ap. 1770<br>Landor's To Wordsworth, 14:148-150                                |
|      | II.  | To the Cuckoo, 12:38-40  |
|      | III. | Daffodils, 12:41-42  |
|      | IV.  | Tintern Abbey, 14:47-52  |

## Guide to Daily Reading 97

- V. Lucy Gray, 10:255-258
- VI. Arnold's Memorial Verses, 15:77-79
- 8th.
- I. PHINEAS FLETCHER, *baptized*, 8 Ap. 1582  
A Hymn, 12:317  
ROBERT HAVEN SCHAUFLER, b. 8 Ap. 1879
- II. Earth's Easter (1915), 15:224
- III. Hagedorn's Song Is So Old, 12:337

## 98      Guide to Daily Reading

*But words are things, and a small drop of ink, falling like dew, upon a thought, produces that which makes thousands, perhaps millions, think.*

—LORD BYRON.

### APRIL 9TH TO 15TH

- |       |      |  |
|-------|------|--|
| 9th.  | I.   | Tennyson's Early Spring, 14:94-96                        |
|       | II.  | Poe's Ligeia, 4-Pt.I:37-63                               |
| 10th. | I.   | De Quincey's The Vision of Sudden Death, 4-Pt.II:119-145 |
| 11th. |      | NAPOLEON abdicated at Fontainebleau, 11<br>Ap. 1814      |
|       | I.   | Byron's Ode to Napoleon Buonaparte,<br>13:109-115        |
| 12th. | I.   | Franklin's Autobiography, 6-Pt.II:3-35                   |
| 13th. | I.   | Burns's To a Mountain Daisy, 14:109-111                  |
|       | II.  | Lamb's Imperfect Sympathies, 5-Pt.II:<br>21-34           |
| 14th. |      | LINCOLN shot by John Wilkes Booth, 14<br>Ap. 1865        |
|       | I.   | Markham's, Lincoln, the Man of the People, 14:296        |
|       | II.  | Flecker's Dying Patriot, 12:347                          |
|       | III. | Ballad of Camden Town, 10:295                            |
| 15th. |      | ABRAHAM LINCOLN, d. 15 Ap. 1865                          |
|       | I.   | Farewell at Springfield, 5-Pt.I:70                       |
|       | II.  | Speech to 166th Ohio Regiment, 5-Pt.I:<br>96-97          |
|       | III. | Letters to Mrs. Lincoln, 5-Pt.I:113-114                  |
|       | IV.  | To Grant, 5-Pt.I:121                                     |
|       | V.   | Whitman's O Captain! My Captain!<br>15:105-106           |
|       |      | Titanic Sunk, 15 Ap. 1912                                |
|       | VI.  | Van Dyke's Heroes of the Titanic, 10:305                 |

# Guide to Daily Reading 99

*Many times the reading of a book has made the fortune  
of a man—has decided his way of life.*

—RALPH WALDO EMERSON.

## APRIL 16TH TO 22ND

- |       |      |   |
|-------|------|---|
| 16th. | I.   | Herbert's Easter, 15:152-153  |
|       | II.  | Franklin's Motion for Prayers, 6-Pt.II:<br>162-164  |
|       | III. | Necessary Hints, 6-Pt.II:160-161  |
| 17th. |      | BENJAMIN FRANKLIN, <i>d.</i> 17 Ap. 1790  |
|       | I.   | Franklin's Autobiography, 6-Pt.II:35-75<br>DR. CHARLES H. PARKHURST, <i>b.</i> 17 Ap.<br>1842 |
|       | II.  | A Remarkable Dream, 8-Pt.I:79-80  |
| 18th. |      | RICHARD HARDING DAVIS, <i>b.</i> 18 Ap. 1864  |
|       | I.   | Mr. Travers's First Hunt, 22-Pt.I:135   |
|       | II.  | A Slave to Duty, 8-Pt.I:66-67   |
| 19th. |      | Battles of Lexington and Concord, 19 Ap.<br>1775  |
|       | I.   | Emerson's Concord Hymn, 12:218-219<br>Siege of Ratisbon, 19-23 Ap. 1809                       |
|       | II.  | Browning's Incident of the French Camp,<br>10:213-214   |
| 20th. | I.   | Campbell's Ye Mariners of England, 10:<br>150-151   |
|       | II.  | Lincoln's Response to Serenade, 5-Pt.I:<br>98-100   |
|       |      | WILLIAM H. DAVIES, <i>b.</i> 20 Ap. 1870  |
|       | III. | Davies's Catharine, 11:327  |
| 21st. |      | CHARLOTTE BRONTË, <i>b.</i> 21 Ap. 1816   |
|       | I.   | Charlotte Brontë, 17-Pt.I:121-132   |
|       | II.  | Thackeray's De Juventute, 1-Pt.I:65-87  |

## 100 Guide to Daily Reading

- 22nd. I. Riley's The Elf-Child, 8-Pt.I:34-36  
II. A Liz-Town Humorist, 8-Pt.I:48-49  
III. Carlyle's The Watch Tower, 2-Pt.I:129-  
<sup>133</sup>  
UNITED STATES DAY CELEBRATED IN  
FRANCE 22 Ap. 1917  
IV. Van Dyke's The Name of France, 15:224

# Guide to Daily Reading 101

*Knowing I loved my books, he furnished me,  
From my own library, with volumes that  
I prize above my dukedom.*

—WILLIAM SHAKESPEARE.

## APRIL 23RD TO 29TH

- |       |   |
|-------|---|
| 23rd. | WILLIAM SHAKESPEARE, <i>b. 23 (?) Ap. 1564; d. 23 Ap. 1616</i>              |
| I.    | When Daisies Pied, 12:18-19   |
| II.   | Under the Greenwood Tree, 12:21   |
| III.  | Hark, Hark, The Lark, 12:97   |
| IV.   | Milton's Epitaph on Shakespeare, 15:44                                      |
| V.    | Stratford-on-Avon, 3-Pt.II:95-125   |
| 24th. | JAMES T. FIELDS, <i>d. 24 Ap. 1881</i>                                      |
| I.    | The Owl-Critic, 7-Pt.I:41-44  |
| II.   | The Alarmed Skipper, 7-Pt.I:75-76   |
| III.  | LORD DUNSANY, <i>wounded 25 Ap. 1916</i><br>Songs from an Evil Wood, 15:221 |
| 25th. | OLIVER CROMWELL, <i>b. 25 Ap. 1599</i>                                      |
| I.    | Marvell's Upon Cromwell's Return from Ireland, 13:54-59                     |
| II.   | Milton's to the Lord General Cromwell<br>13:201-202                         |
| III.  | JOHN KEBLE, <i>b. 25 Ap. 1792</i>   |
| IV.   | Morning, 15:173-175<br>Evening, 15:175-177                                  |
| 26th. | CHARLES FARRAR BROWNE (Artemus Ward) <i>b. 26 Ap. 1834</i>                  |
| I.    | One of Mr. Ward's Business Letters, 8-Pt. II:68-69                          |
| II.   | On Forts, 8-Pt.II:69-71   |
| III.  | Among the Spirits, 8-Pt.I:81-85   |
| 27th. | U. S. GRANT, <i>b. 27 Ap. 1822</i>  |
| I.    | General Ulysses Simpson Grant, 16-Pt.II:<br>3-30                            |

## 102 Guide to Daily Reading

- 28th.            28 Ap. 1864  
                "Tell Tad the Goats are Well."  
I. Lincoln's Telegram to Mrs. Lincoln, 5-Pt.  
                I:114  
II. The Last Address in Public, April 11,  
      1865, 5-Pt.I:102-106
- 29th.            E. R. SILL, b. 29 Ap. 1841  
I. Five Lives, 7-Pt.I:39-40  
II. Eve's Daughter, 9-Pt.I:102  
III. Opportunity, 11:106  
IV. The Fool's Prayer, 11:263-264

# Guide to Daily Reading 103

*I own that I am disposed to say grace upon twenty other occasions in the course of the day besides my dinner. . . . Why have we none for books?*

—CHARLES LAMB.

## APRIL 30TH TO MAY 6TH

- |             |      |   |
|-------------|------|---|
| 30th.       | I.   | Peck's Bessie Brown, M. D., 8-Pt.II:81-82         |
|             | II.  | A Kiss in the Rain, 9-Pt.II:83                    |
|             | III. | Poe's Fall of the House of Usher, 4-Pt.I:<br>3-34 |
| My. 1st. I. |      | Morris's May, 14:104-105                          |
|             |      | Battle of Manila Bay, 1 My. 1898                  |
|             | II.  | Ware's Manila, 8-Pt. I:173                        |
|             | III. | Graves's It's a Queer Time, 15:219                |
| 2nd.        | I.   | Lowell's To the Dandelion, 14:116-118             |
|             | II.  | Lamb's Farewell to Tobacco, 5-Pt.II:<br>149-154   |
|             | III. | She Is Going, 5-Pt.II:154                         |
| 3rd.        | I.   | Browning's Two in the Campagna, 14:<br>187-189    |
|             | II.  | Franklin's Letters, 6-Pt.II:167-178               |
| 4th.        |      | RICHARD HOVEY, b. 4 My. 1864                      |
|             | I.   | The Sea Gypsy, 12:334                             |
|             | II.  | Braithwaite's Sic Vita, 12:343                    |
|             | III. | Sandy Star, 12:346                                |
| 5th.        |      | CHRISTOPHER MORLEY, b. 5 My. 1890                 |
|             | I.   | Rhubarb, 22-Pt. II:56                             |
| 6th.        |      | ABBÉ VOGLER, d. 6 My. 1814                        |
|             | I.   | Browning's Abt Vogler, 14:177-183                 |

*Where a book raises your spirit, and inspires you with noble and courageous feelings, seek for no other rule to judge the event by: it is good and made by a good workman.*

—JEAN DE LA BRUYÈRE.

MAY 7TH TO 13TH

- |       |   |
|-------|---|
| 7th.  | ROBERT BROWNING, <i>b.</i> 7 My. 1812<br>I. Landor's To Robert Browning, 14:151-152<br>II. A King Lived Long Ago, 11:9-11<br>III. Evelyn Hope, 15:121-123<br>IV. How They Brought the Good News, 10:<br>130-134<br>V. A Woman's Last Word, 14:189-191 |
| 8th.  | I. Shakespeare's Sonnets, 13:184-195<br>II. Peabody's Fortune and Men's Eyes, 18:89   |
| 9th.  | I. J. M. BARRIE, <i>b.</i> 9 My. 1860<br>II. The Courting of T'Nowhead's Bell, 20-Pt.<br>I:1-29   |
| 10th. | HENRY M. STANLEY, <i>d.</i> 10 My. 1904<br>I. In Darkest Africa, 16-Pt.II:97-124  |
| 11th. | I. Wordsworth's The Green Linnet, 14:106-<br>108<br>GEORGE EDWARD WOODBERRY, <i>b.</i> 12 My.<br>1855<br>II. At Gibraltar, 13:290   |
| 12th. | DANTE GABRIEL ROSSETTI, <i>b.</i> 12 My. 1828<br>I. The Blessed Damozel, 10:58-63<br>II. The Sonnet, 13:176-177<br>III. The House of Life, 13:257-264   |
| 13th. | ALPHONSE DAUDET, <i>b.</i> 13 My. 1840<br>I. The Siege of Berlin, 21-Pt.I:129-138   |

*Learn to be good readers—which is perhaps a more difficult thing than you imagine. Learn to be discriminative in your reading; to read faithfully, and with your best attention, all kinds of things which you have a real interest in.*

—THOMAS CARLYLE.

### MAY 14TH TO 20TH

- |       |                                   |   |
|-------|-----------------------------------|---|
| 14th. | “Mother’s Day” (2d Sunday in May) |   |
|       | I.                                | Branch’s Songs for My Mother, 14:300  |
|       | II.                               | Emerson’s Each and All, 14:262-263  |
|       | III.                              | Carlyle’s Battle of Dunbar, 2-Pt.I:111-128                                    |
| 15th. | I.                                | Thackeray’s On Letts’s Diary, 1-Pt.I:115-130                                  |
| 16th. | I.                                | HONORÉ DE BALZAC, b. 20 My. 1799<br>A Passion in the Desert, 21-Pt.II:107-129 |
| 17th. | I.                                | Thackeray’s On a Joke I Once Heard,<br>1-Pt.I:87-104                          |
| 18th. | I.                                | Browning’s May and Death, 15:123-124  |
|       | II.                               | Galsworthy’s The Little Man, 18:227   |
| 19th. |                                   | Battle of La Hogue 19 My. 1692 (N. S. 29<br>My. 1692)                         |
|       | I.                                | Browning’s Hervé Riel, 10:162-168   |
|       | II.                               | NATHANIEL HAWTHORNE, d. 19 My. 1864<br>The Great Carbuncle, 20-Pt.II:39-61    |
| 20th. | I.                                | Gerstenberg’s Overtones, 18:139   |

*At this day, as much company as I have kept, and as much as I love it, I love reading better.*

—ALEXANDER POPE.

MAY 21ST TO 27TH

- |       |  |
|-------|--|
| 21st. | ALEXANDER POPE, <i>b. 21 My. 1688</i>                          |
|       | I. On a Certain Lady at Court, 13:272-273                      |
|       | II. The Dying Christian to His Soul, 15:169                    |
|       | III. The Universal Prayer, 15:166-168                          |
|       | JAMES GRAHAM, Marquis of Montrose,<br><i>d. 21 My. 1650</i>    |
|       | IV. The Execution of Montrose, 10:270-277                      |
| 22nd. | ARTHUR CONAN DOYLE, <i>b. 22 My. 1859</i>                      |
|       | I. The Dancing Men, 22-Pt.I:63                                 |
| 23rd. | THOMAS HOOD, <i>b. 23 My. 1799</i>                             |
|       | I. Flowers, 12:53-54   |
|       | II. I Remember, I Remember, 12:269-270                         |
|       | III. The Song of the Shirt, 12:292-295                         |
|       | IV. The Bridge of Sighs, 15:124-128                            |
|       | V. The Dream of Eugene Aram, 11:265-273                        |
| 24th. | RICHARD MANSFIELD, <i>b. 24 My. 1857</i>                       |
|       | I. Richard Mansfield, 17-Pt.II:61-79                           |
| 25th. | RALPH WALDO EMERSON, <i>b. 25 My. 1803</i>                     |
|       | I. The Rhodora, 14:115   |
|       | II. The Titmouse, 12:66-69                                     |
|       | III. The Problem, 14:268-271                                   |
|       | IV. Lincoln's The Whigs and the Mexican<br>War, 5-Pt.I:3-6     |
|       | V. Notes for a Law Lecture, 5-Pt.I:7-10                        |
| 26th. | I. Bret Harte's Melons, 7-Pt.II:41-50                          |
|       | II. The Society upon the Stanislaus, 7-Pt.II:<br>57-59         |
| 27th. | I. Lady Dufferin's Lament of the Irish<br>Emigrant, 15:128-130 |
|       | II. Hawthorne's Wakefield, 3-Pt.I:85-99                        |

# Guide to Daily Reading 107

*All the best experience of humanity, folded, saved, freighted to us here! Some of these tiny ships we call Old and New Testaments, Homer, Æschylus, Plato, Juvenal, etc. Precious Minims!*

—WALT WHITMAN.

## MAY 28TH TO JUNE 3RD

- |          |  |
|----------|--|
| 28th.    | THOMAS MOORE, <i>b.</i> 28 My. 1779                              |
|          | I. As Slow Our Ship, 12:232-233                                  |
|          | II. Believe Me, If All Those Endearing Young Charms, 12:157-158  |
|          | III. The Lake of the Dismal Swamp, 11:83-85                      |
|          | IV. Oft in the Stilly Night, 12:271-272                          |
|          | V. Fly to the Desert, 12:155-157                                 |
|          | VI. Canadian Boat Song, 12:233-234                               |
| 29th.    | I. De Quincey's Pleasures of Opium, 4-Pt. II:31-73               |
| 30th.    | Memorial Day   |
|          | I. Hale's the Man Without a Country, 21-Pt.II:57-95              |
| 31st.    | WALT WHITMAN, <i>b.</i> 31 My. 1819                              |
|          | I. Out of the Cradle Endlessly Rocking, 14: 120-129              |
| Je. 1st. | HENRY FRANCIS LYTE, <i>b.</i> 1 Je. 1793                         |
|          | I. Abide With Me, 15:180-181                                     |
|          | JOHN DRINKWATER, <i>b.</i> 1 Je. 1882                            |
|          | II. Birthright, 15:199   |
|          | CHRISTOPHER MARLOWE, <i>killed in a street brawl,</i> 1 Je. 1593 |
|          | III. Cabell's Porcelain Cups, 22-Pt.I:38-62                      |

108 Guide to Daily Reading

- 2nd.      J. G. SAXE, b. 2 Je. 1816  
I.      Early Rising, 9-Pt. I:71-72  
II.      The Coquette, 7-Pt. II:29-30  
III.      The Stammering Wife, 7-Pt. I:98-99  
IV.      My Familiar, 9-Pt. I:15-16  
THOMAS HARDY, b. 2 Je. 1840  
V.      Hardy's The Oxen, 15:201
- 3rd.      I.      Hood's It Was Not in the Winter, 12:167-  
                        168  
II.      Lamb's Letters, 5-Pt. II:117-145

*We ought to regard books as we do sweetmeats, not wholly to aim at the pleasantest, but chiefly to respect the wholesomest; not forbidding either, but approving the latter most.*

—PLUTARCH.

JUNE 4TH TO 10TH

- |       |    |  |
|-------|----|--|
| 4th.  | I. | Thackeray's Dennis Haggarty's Wife,<br>21-Pt.I:20-52   |
| 5th.  | I. | O. HENRY, <i>d. 5 Je. 1910</i><br>The Furnished Room, 22-Pt.I:140                                |
| 6th.  | I. | ROBERT FALCON SCOTT, <i>b. 6 Je. 1868</i><br>Captain Scott's Last Struggle, 16-Pt.II:<br>152-159 |
| 7th.  | I. | EDWIN BOOTH, <i>d. 7 Je. 1893</i><br>Edwin Booth, 17-Pt.II:23-38                                 |
| 8th.  | I. | Lamb's Letters, 5-Pt.II:103-116  |
| 9th.  | I. | CHARLES DICKENS, <i>d. 9 Je. 1870</i><br>Charles Dickens, 17-Pt.I:99-120                         |
| 10th. | I. | EDWARD EVERETT HALE, <i>d. 10 Je. 1909</i><br>My Double and How He Undid Me, 8-Pt.<br>I:124-142  |

# 110 Guide to Daily Reading

*If an author be worthy of anything, he is worth bottoming. It may be all very well to skim milk, for the cream lies on the top; but who could skim Lord Byron?*

—GEORGE SEARLE PHILLIPS.

## JUNE 11TH TO 17TH

- |       |      |   |
|-------|------|---|
| 11th. | I.   | Wells's Tragedy of a Theatre Hat, 9-Pt.<br>II:50-55 |
|       | II.  | One Week, 9-Pt.II:151                               |
|       | III. | The Poster Girl, 8-Pt.II:92-93                      |
|       | IV.  | A Memory, 9-Pt.I:116-117                            |
| 12th. |      | CHARLES KINGSLEY, b. 12 Je. 1819                    |
|       | I.   | Oh! That We Two Were Maying, 12:175-<br>176         |
|       | II.  | The Last Buccaneer, 14:240-242                      |
|       | III. | The Sands of Dee, 10:261-262                        |
|       | IV.  | The Three Fishers, 10:262-263                       |
|       | V.   | Lorraine, 11:306-308                                |
| 13th. |      | WILLIAM BUTLER YEATS, b. 13 Je. 1865                |
|       | I.   | Ballad of Father Gilligan, 10:314                   |
|       | II.  | Fiddler of Dooney, 14:310                           |
| 14th. |      | Flag Day  |
|       | I.   | Whittier's Barbara Frietchie, 10:210-213            |
|       | II.  | Key's Star-Spangled Banner, 12:213-215              |
|       | III. | Drake's American Flag, 12:215-217                   |
|       | IV.  | Holmes's Old Ironsides, 12:217-218                  |
| 15th. | I.   | Leacock's My Financial Career, 9-Pt.II:<br>19-23    |
|       | II.  | Hawthorne's Gray Champion, 3-Pt.I:<br>139-152       |
| 16th. | I.   | Lanigan's The Villager and the Snake,<br>9-Pt.I:19  |

## Guide to Daily Reading 111

- II. The Amateur Orlando, 9-Pt.I:26-30
- III. The Ahkoond of Swat, 8-Pt.I:37-38
  
- 17th.
- I. JOSEPH ADDISON, *d.* 17 Je. 1719  
The Voice of the Heavens, 15:165-166
- II. Poe's MS. Found in a Bottle, 4-Pt.I:  
105-123
- III. Lincoln's Emancipation Proclamation,  
5-Pt.I:90-93
- IV. Ship of State and Pilot, 5-Pt. I:94-95

## 112 Guide to Daily Reading

*Sitting last winter among my books, and walled around with all the comfort and protection which they and my fireside could afford me—to wit, a table of higher piled books at my back, my writing desk on one side of me, some shelves on the other; and the feeling of the warm fire at my feet—I began to consider how I loved the authors of those books.*

—LEIGH HUNT.

JUNE 18TH TO 24TH

- 18th. I. Hawthorne's Ethan Brand, 3-Pt.I:55-82
- 19th. RICHARD MONCKTON MILNES, *d.* Aug. 11,  
1885
- I. The Brook-Side, 12:177-178
- II. The Men of Old, 14:133-135
- III. Lincoln's Speech in Independence Hall,  
5-Pt. I:71-73
- IV. To the Workingmen of Manchester, 5-Pt.  
I:115-117
- 20th. I. Longfellow's Hymn to the Night, 12:46-47
- II. The Light of the Stars, 12:48-49
- III. Daybreak, 12:49-50
- IV. Seaweed, 14:88-89
- V. The Village Blacksmith, 14:165-166
- 21st. HENRY GUY CARLETON, *b.* 21 Je. 1856
- I. The Thompson Street Poker Club, 7-Pt.  
II:116-121
- II. Munkittrick's Patriotic Tourist, 9-Pt.II:  
47-48
- III. What's in a Name? 9-Pt.II:103-104
- IV. 'Tis Ever Thus, 9-Pt.II:152
- 22nd. ALAN SEEGER, *b.* 22 Je. 1888
- I. I Have a Rendezvous with Death, 15:215
- II. O. Henry's Gift of the Magi, 22-Pt.II:48

## Guide to Daily Reading 113

- 23rd. I. Longfellow's The Day Is Done, 12:240-242  
II. The Beleaguered City, 14:249-251  
III. The Bridge, 12:279-282  
IV. Whittier's Ichabod, 14:154-156  
V. Maud Muller, 11:219-224
- 24th. AMBROSE BIERCE, b. 24 Je. 1842  
I. The Dog and the Bees, 7-Pt.II:10  
II. The Man and the Goose, 9-Pt.I:85  
Battle of Bannockburn, 24 Je. 1314  
III. Burns's Bannockburn, 12:198-199  
IV. My Heart's in the Highlands, 12:36-37  
V. The Banks of Doon, 12:146-147

## 114 Guide to Daily Reading

*Next to the originator of a good sentence is the first quoter of it. Many will read the book before one thinks of quoting a passage. As soon as he has done this, that line will be quoted east and west.*

—RALPH WALDO EMERSON.

### JUNE 25TH TO JULY 1ST

- |          |      |   |
|----------|------|---|
| 25th.    | I.   | Goodman's Eugenically Speaking, 18:193  |
| 26th.    | I.   | Burns's Elegy, 15:61-64   |
|          | II.  | Mary Morison, 12:147-148  |
|          | III. | Oh! Saw Ye Bonnie Lesley? 12:148-149  |
|          | IV.  | O, My Luve's Like a Red, Red Rose, 12:<br>149-150                             |
|          | V.   | Ae Fond Kiss, 12:150-151  |
| 27th.    |      | HELEN KELLER, b. 27 Je. 1880  |
|          | I.   | Helen Keller, 17-Pt.I:167-171   |
|          | II.  | Garrison's A Love Song, 12:338  |
| 28th.    | I.   | Lincoln's Letter to Bryant, 5-Pt.I:122-123                                    |
|          | II.  | Burns's of A' the Airts, 12:151   |
|          | III. | Highland Mary, 12:152-153   |
|          | IV.  | A Farewell, 12:199-200  |
|          | V.   | It Was A' for Our Rightfu' King, 12:200-<br>201                               |
| 29th.    | I.   | The Pit and the Pendulum, 21-Pt.I:139-<br>162                                 |
| 30th.    | I.   | Burns's John Anderson My Jo, 12:245-246                                       |
|          | II.  | Thou Lingering Star, 12:270-271   |
|          | III. | Lines Written on a Banknote, 13:273-274                                       |
|          | IV.  | Byron's Darkness, 11:102-105  |
|          | V.   | Oh! Snatch'd Away in Beauty's Bloom,<br>15:113-114                            |
| Jl. 1st. | I.   | HARRIET BEECHER STOWE, d. 1 Jl. 1896<br>The Minister's Wooing, 8-Pt.II:97-106 |

# Guide to Daily Reading 115

*A library is not worth anything without a catalogue; it is a Polyphemus without an eye in his head—and you must confront the difficulties whatever they may be, of making a proper catalogue.*

—THOMAS CARLYLE.

## JULY 2ND TO 8TH

- |      |   |
|------|---|
| 2nd. | RICHARD HENRY STODDARD, <i>b. 2 Jl. 1825</i>                  |
|      | I. There Are Gains for All Our Losses, 12:267                 |
|      | II. The Sky, 13:281   |
|      | III. Byron's Ode on Venice, 13:115-121                        |
|      | IV. Stanzas for Music, 12:162-163                             |
|      | V. When We Two Parted, 12:163-164                             |
| 3rd. | CHARLOTTE PERKINS (STETSON) GILMAN,<br><i>b. 3 Jl. 1860</i>   |
|      | I. Similar Cases, 9-Pt.I:53-57                                |
|      | II. Byron's She Walks in Beauty, 12:164-165                   |
|      | III. Destruction of Sennacherib, 11:183-184                   |
|      | IV. Sonnet on Chillon, 13:222                                 |
| 4th. | NATHANIEL HAWTHORNE, <i>b. 4 Jl. 1804</i>                     |
|      | I. Nathaniel Hawthorne, 17-Pt.I:74-98                         |
|      | Declaration of Independence, 4 Jl. 1776                       |
|      | II. Emerson's Ode, 13:167-169                                 |
| 5th. | I. Emerson's Waldeinsamkeit, 14:39-41                         |
|      | II. The World-Soul, 12:59-63                                  |
|      | III. To the Humblebee, 12:64-66                               |
|      | IV. The Forerunners, 14:265-267                               |
|      | V. Brahma, 14:271   |
| 6th. | I. Macdonald's Earl o' Quarterdeck, 10:300                    |
| 7th. | I. Markham's Man with the Hoe, 14:294                         |
| 8th. | SHELLEY <i>drowned</i> , 8 Jl. 1822                           |
|      | I. Memorabilia, 14:151  |
|      | II. Hawthorne's The Minister's Black Veil,<br>21-Pt.I:107-128 |

# 116 Guide to Daily Reading

*For my part I have ever gained the most profit, and the most pleasure also, from the books which have made me think the most.*

—JULIUS C. HARE.

## JULY 9TH TO 15TH

- 9th. I. Browning's The Statue and the Bust, 11:  
273-284  
II. The Lost Leader, 12:289-290  
III. The Patriot, 11:290-291
- 10th. I. ALBERT BIGELOW PAINE, *b.* 10 Jl. 1861  
Mis' Smith, 8-Pt.II:77  
F. P. DUNNE ("Mr. Dooley"), *b.* 10 Jl.  
1867  
II. Home Life of Geniuses, 9-Pt.II:56-62  
III. The City as a Summer Resort, 9-Pt.II:  
138-144
- 11th. I. Burdette's Vacation of Mustapha, 8-Pt.  
I:3-7  
II. The Legend of Mimir, 8-Pt.I:68-69  
III. The Artless Prattle of Childhood, 7-Pt.II:  
106-112  
IV. Rheumatism Movement Cure, 8-Pt.II:37-  
43
- 12th. I. B. P. SHILLABER, *b.* 12 Jl. 1814  
Fancy Diseases, 7-Pt. I:32  
II. Bailed Out, 7-Pt.I:33  
III. Masson's My Subway Guard Friend, 9-  
Pt.I:140
- 13th. I. Mukerji's Judgment of Indra, 18:257
- 14th. I. The Bastille Destroyed, 14 Jl. 1789  
Carlyle's The Flight to Varennes from  
"The French Revolution," 2-Pt.I:87-  
110

## Guide to Daily Reading 117

- 15th.
- I. Battle of Château Thierry, 15 Jl. 1918
  - I. Grenfell's Into Battle, 15:217
  - II. Keats's *La Belle Dame Sans Merci*,  
10:85-87
  - III. Ode to a Nightingale, 13:132-135
  - IV. Ode, 13:135-137
  - V. Ode to Psyche, 13:139-141
  - VI. Fancy, 13:143-146

## 118 Guide to Daily Reading

*Books are the food of youth, the delight of old age; the ornament of prosperity; the refuge and comfort of adversity; a delight at home, and no hindrance abroad; companions at night, in travelling, in the country.*

—CICERO.

### JULY 16TH TO 22ND

- |       |   |
|-------|---|
| 16th. | ROALD AMUNDSEN, <i>b.</i> 16 Jl. 1872                 |
|       | I. Amundsen, 16-Pt.II:147-151                         |
|       | II. Masefield's Sea Fever, 12:334                     |
| 17th. | I. Keats's Robin Hood, 14:146-148                     |
|       | II. Sonnets, 13:223-227                               |
|       | III. Shelley's Hymn of Pan, 12:44-45                  |
|       | IV. Lines Written Among the Euganean Hills, 14:61-73  |
|       | V. Stanzas Written in Dejection, 14:73-75             |
| 18th. | WILLIAM MAKEPEACE THACKERAY, <i>b.</i> 18 Jl. 1811    |
|       | I. De Finibus, 1-Pt. I:143-157                        |
|       | II. Ballads, 1-Pt.I:161-164                           |
| 19th. | I. Derby's Illustrated Newspapers, 7-Pt.II: 11-19     |
|       | II. Tushmaker's Toothpuller, 7-Pt.II:53-56            |
|       | III. Burdette's Romance of the Carpet, 9-Pt. I: 31-33 |
| 20th. | JEAN INGELOW, <i>d.</i> 20 Jl. 1897                   |
|       | I. High Tide on the Coast of Lincolnshire, 10:263-269 |
|       | II. Shelley's The Cloud, 14:90-93                     |
|       | III. Hymn to Intellectual Beauty, 13:121-124          |
|       | IV. To a Skylark, 13:124-129                          |
|       | V. Arethusa, 11:140-143                               |

## Guide to Daily Reading 119

- 21st. ROBERT BURNS, *d.* 21 Jl. 1796
- I. Wordsworth's Thoughts, 15:65-67
  - II. Shelley's Love's Philosophy, 12:160
  - III. I Fear Thy Kisses, 12:161
  - IV. To—, 12:161-162
  - V. To—, 12:162
- 22nd. I. Shelley's Ozymandias of Egypt, 13:222-  
223
- II. Song, 12:225-226
  - III. When the Lamp Is Shattered, 12:274-275
  - IV. Tennyson's The Gardener's Daughter,  
11:17-28
  - V. The Deserted House, 15:23-24

# 120 Guide to Daily Reading

*Histories make men wise; poets, witty; the mathematics, subtle; natural philosophy, deep; morals, grave; logic and rhetoric, able to contend.*

-BACON.

## JULY 23RD TO 29TH

- |       |   |
|-------|---|
| 23rd. | U. S. GRANT, <i>d.</i> 23 Jl. 1885                  |
|       | I. Lincoln to Grant, 5-Pt.I:121                     |
|       | II. Tennyson's Ulysses, 14:175-177                  |
|       | III. Ask Me No More, 12:180                         |
|       | IV. The Splendor Falls, 12:181                      |
|       | V. Come into the Garden, Maud, 12:182-184           |
|       | VI. Sir Galahad, 14:184-186                         |
| 24th. | JOHN NEWTON, <i>b.</i> 24 Jl. 1725                  |
|       | I. The Quiet Heart, 15:170                          |
|       | II. Tennyson's The Miller's Daughter, 11:31-<br>40  |
|       | III. The Oak, 14:41                                 |
|       | IV. Sir Launcelot and Queen Guinevere, 10:<br>51-53 |
|       | V. Song, 12:54-55                                   |
| 25th. | I. Tennyson's The Throstle, 12:55-56                |
|       | II. A Small, Sweet Idyl, 14:79-80                   |
|       | III. Merlin and the Gleam, 11:122-127               |
|       | IV. The Lotos-Eaters, 14:135-143                    |
|       | V. Mariana, 14:162-164                              |
| 26th. | I. Stevenson's Markheim, 20-Pt.I:103-129            |
| 27th. | THOMAS CAMPBELL, <i>b.</i> 27 Jl. 1777              |
|       | I. The Soldier's Dream, 10:186-187                  |
|       | II. Lord Ullin's Daughter, 10:259-261               |
|       | III. How Delicious Is the Winning, 12:165-166       |
|       | IV. To the Evening Star, 12:47                      |

## Guide to Daily Reading 121

28th.

- I. ABRAHAM COWLEY, *d.* 28 Jl. 1667
- II. A Supplication, 13:59-60
- II. On the Death of Mr. William Hervey,  
15:80-86
- JOHN GRAHAM OF CLAVERHOUSE Vis-  
COUNT DUNDEE, *d.* 28 Jl. 1689
- III. Scott's Bonny Dundee, 10:183-186

29th.

- I. DON MARQUIS, *b.* 29 Jl. 1878
- I. Chant Royal of the Dejected Dipsoman-  
iac, 9-Pt.I:143
- II. BOOTH TARKINGTON, *b.* 29 Jl. 1869
- II. Overwhelming Saturday, 22-Pt.I:101

# 122 Guide to Daily Reading

*Knowledge is proud that he has learned so much; Wisdom is humble that he knows no more. Books are nor seldom talismans and spells.*

—COWPER.

## JULY 30TH TO AUGUST 5TH

- |         |      |   |
|---------|------|---|
| 30th.   | I.   | Joyce Kilmer, <i>killed in action</i> , 30 Jl. 1918 |
|         | II.  | A Ballad of Three, 10:310                           |
|         | III. | Trees, 12:329                                       |
|         |      | Noyes's The May-Tree, 12:327                        |
| 31st.   | I.   | Tennyson's Song of the Brook, 14:99-101             |
|         | II.  | O That 't Were Possible, 12:185-188                 |
|         | III. | Morte d'Arthur, 11:204-215                          |
|         | IV.  | Sweet and Low, 12:249-250                           |
|         | V.   | Will, 14:259-260                                    |
| Ag. 1st | I.   | Tennyson's Rizpah, 10:279-285                       |
|         | II.  | In the Children's Hospital, 11:310-315              |
|         | III. | Break, Break, Break, 12:320                         |
|         | IV.  | In the Valley of Cauteretz, 12:321                  |
|         | V.   | Wages, 12:321-322                                   |
|         | VI.  | Crossing the Bar, 12:324                            |
|         | VII. | Flower in the Crannied Wall, 13:280                 |
| 2nd.    | I.   | Browning's Love Among the Ruins, 11:28-31           |
|         | II.  | My Star, 12:58-59                                   |
|         | III. | From Pippa Passes, 12:59                            |
|         | IV.  | The Boy and the Angel, 11:133-137                   |
|         | V.   | Epilogue, 15:143-144                                |
| 3rd.    | I.   | H. C. BUNNER, b. 3 Ag. 1855                         |
|         | II.  | Behold the Deeds! 7-Pt.II:123-125                   |
|         |      | The Love Letters of Smith, 8-Pt.I:89-104            |

# Guide to Daily Reading 123

- 4th. PERCY BYSSHE SHELLEY, b. 4 Ag. 1792
- I. The Sensitive Plant, 11:54-68
  - II. To Night, 12:43-44
  - III. The Indian Serenade, 12:159-160
- 5th. GUY DE MAUPASSANT, b. 5 Ag. 1850
- I. The Piece of String, 21-Pt.II:96-106
  - II. The Necklace, 21-Pt.I:94-106

*Plato is never sullen. Cervantes is never petulant. Demosthenes never comes unseasonably. Dante never stays too long.*

—LORD MACAULAY.

AUGUST 6TH TO 12TH

- |       |   |
|-------|---|
| 6th.  | ALFRED TENNYSON, <i>b. 6 Ag. 1809</i>         |
| I.    | Alfred Tennyson, 17-Pt.I:38-42                |
| II.   | Dora, 11:11-17                                |
| III.  | The Lady of Shalott, 10:73-79                 |
| 7th.  | JOSEPH RODMAN DRAKE, <i>b. 7 Ag. 1795</i>     |
| I.    | Halleck's Joseph Rodman Drake, 15:104-<br>105 |
| II.   | Browning's Prospice, 15:145-146               |
| III.  | Pied Piper, 11:163-173                        |
| IV.   | Meeting at Night, 12:189-190                  |
| V.    | Parting at Morning, 12:190                    |
| 8th.  | SARA TEASDALE, <i>b. 8 Ag. 1884</i>           |
| I.    | Teasdale's Blue Squills, 12:327               |
| II.   | The Return, 12:338                            |
| III.  | Browning's Misconceptions, 12:190-191         |
| IV.   | Rabbi Ben Ezra, 14:191-199                    |
| 9th.  | JOHN DRYDEN, <i>b. 9 Ag. 1631</i>             |
| I.    | Alexander's Feast, 13:63-70                   |
| II.   | Ah, How Sweet It Is to Love! 12:140-141       |
| III.  | Herbert's The Elixir, 15:150-151              |
| IV.   | Discipline, 15:151-152                        |
| V.    | The Pulley, 15:153-154                        |
| 10th. | WITTER BYNNER, <i>b. 10 Ag. 1881</i>          |
| I.    | Sentence, 13:295                              |
| II.   | Browning's Saul, 14:199-221                   |

# Guide to Daily Reading 125

- III. Herrick's To Blossoms, 12:33-34
  - IV. To Daffodils, 12:34
  - V. To Violets, 12:35
- 11th.
- I. Herrick's to Meadows, 12:35-36
  - II. Lacrimæ, 15:41-42
  - III. The Primrose, 12:124
  - IV. Litany, 15:158-160
  - V. Lowell's Madonna of the Evening Flowers, 11:319
- 12th.
- I. JAMES RUSSELL LOWELL, *d.* 12 Ag. 1891
  - I. Rhoecus, 11:127-133
  - II. The Courtin', 11:230-233
  - III. The Yankee Recruit, 7-Pt.I:52-60

*Give us a house furnished with books rather than with furniture. Both if you can, but books at any rate!*

—HENRY WARD BEECHER.

AUGUST 13TH TO 19TH

- |       |  |
|-------|--|
| 13th. | Battle of Blenheim, 13 Ag. 1704<br>Southeys After Blenheim, 10:192-194<br>II. De Quincey's Going Down with Victory,<br>4-Pt.II:107-119   |
| 14th. | JOHN FLETCHER, d. 14 Ag. 1785<br>I. Love's Emblems, 12:29-30<br>II. Hear, Ye Ladies, 12:132-133<br>III. Melancholy, 12:278-279<br>IV. Lodge's Rosalind's Madrigal, 12:83-84<br>V. Rosalind's Description, 12:84-86 |
| 15th. | THOMAS DE QUINCEY, b. 15 Ag. 1785<br>I. The Pains of Opium, 4-Pt.II:73-100   |
| 16th. | BARONESS NAIRNE (Carolina Oliphant), b.<br>16 Ag. 1766<br>I. The Laird o' Cockpen, 11:251-252<br>II. The Land o' the Leal, 12:311-312<br>III. Cather's Grandmither, Think Not I For-<br>get, 14:313                |
| 17th. | I. Ali Baba and the Forty Robbers, 19-Pt.<br>II:1-58   |
| 18th. | I. Longfellow's Rain in Summer, 14:96-99<br>II. Herrick's Corinna's Going a-Maying, 12:<br>30-33<br>III. Shelley's Ode to the West Wind, 13:129-<br>132  |
| 19th. | Battle of Otterburn, 19 Ag. 1388<br>I. The Battle of Otterburn, 10:171-176   |

# Guide to Daily Reading 127

*Books make up no small part of human happiness.*  
—FREDERICK THE GREAT (in youth).

*My latest passion will be for literature.*  
—FREDERICK THE GREAT (in old age).

## AUGUST 20TH TO 26TH

- |       |   |
|-------|---|
| 20th. | MARCO BOZZARIS, <i>fell</i> 20 Ag. 1823<br>I. Halleck's Marco Bozzaris, 11:187-191<br>II. Lowell's Vision of Sir Launfal, 11:107-121  |
| 21st. | MARY MAPES DODGE, <i>d.</i> 21 Ag. 1905<br>I. Miss Malony on the Chinese Question,<br>7-Pt.II:20-24<br>II. Lowell's Letter from a Candidate, 7-Pt.II:<br>25-28  |
| 22nd. | Royal Standard Raised at Nottingham, 22<br>Ag. 1642<br>I. Browning's Cavalier Tunes, 12:205-208<br>II. Milton's Il Penseroso, 14:14-19<br>III. Lycidas, 15:52-58  |
| 23rd. | EDGAR LEE MASTERS, <i>b.</i> 23 Ag. 1869<br>I. Isaiah Beethoven, 14:308<br>II. Hardy's She Hears the Storm, 14:312<br>III. Wheelock's The Unknown Belovèd, 10:309   |
| 24th. | ROBERT HERRICK, <i>baptized</i> 24 Ag. 1591<br>I. To Dianeme, 12:123<br>II. Upon Julia's Clothes, 12:124<br>III. To the Virgins, to Make Much of Time,<br>12:125<br>IV. Delight in Disorder, 12:125-126<br>V. To Anthea, 12:126-127<br>VI. To Daisies, 12:127<br>VII. The Night-Piece, 12:128 |

## 128 Guide to Daily Reading

- 25th.
- I. BRET HARTE, b. 25 Ag. 1839  
Plain Language from Truthful James, 11:  
*234-236*
  - II. The Outcasts of Poker Flat, 20-Pt.I:30-46
  - III. Ramon, 11:285-288
  - IV. Her Letter, 8-Pt.I:113-115
- 26th. I. Holley's An Unmarried Female, 8-Pt.II:  
*26-36*

*We are as liable to be corrupted by books as by companions.*

—HENRY FIELDING.

## AUGUST 27TH TO SEPTEMBER 2ND

- |         |  |
|---------|--|
| 27th.   | I. Scott's Coronach, 15:33-34<br>II. Lochinvar, 10:36-39<br>III. A Weary Lot Is Thine, 10:40-41<br>IV. County Guy, 12:154-155<br>V. Hail to the Chief, 12:203-204  |
| 28th.   | LEO TOLSTOI, b. Ag. 1828<br>I. The Prisoner in the Caucasus, 19-Pt.I: 141-186  |
| 29th.   | OLIVER WENDELL HOLMES, b. 29 Ag. 1809;<br>I. The Ballad of the Oysterman, 7-Pt.I:105-106<br>II. My Aunt, 7-Pt.I:23-24<br>III. Foreign Correspondence, 7-Pt.I:77-80<br>IV. The Chambered Nautilus, 14:108-109<br>The Royal George lost 29 Ag. 1782<br>V. Cowper's On the Loss of the Royal George, 10:148-149 |
| 30th.   | I. Scott's Brignall Banks, 10:41-43<br>II. Hunting Song, 12:230-231<br>III. Soldier Rest, 12:277-278<br>IV. Proud Maisie, 10:258<br>V. Harp of the North, 12:286-287   |
| 31st.   | THÉOPHILE GAUTIER, b. 31 Ag. 1811<br>I. The Mummy's Foot, 19-Pt.I:90-108   |
| S. 1st. | SIMEON FORD, b. 31 Ag. 1855<br>I. At a Turkish Bath, 9-Pt. II:74-77  |

## 130 Guide to Daily Reading

- II. The Discomforts of Travel, 9-Pt.II:123-  
    127  
III. Boyhood in a New England Hotel, 9-Pt.  
    I:123-126

2nd.

- AUSTIN DOBSON, d. 2 S. 1921
- I. Ballad of Prose and Rhyme, 12:335  
II. Carman's Vagabond Song, 12:330  
III. Colum's Old Woman of the Roads, 14:311  
IV. Peabody's House and the Road, 12:344  
V. Daly's Inscription for a Fireplace, 13:294

# Guide to Daily Reading 131

*Old wood best to burn; old wine to drink; old friends to trust; and old authors to read.*

—ALONZO OF ARAGON.

## SEPTEMBER 3RD TO 9TH

- |      |  |
|------|--|
| 3rd. | I. IVAN SERGEYEVICH TURGENIEFF, <i>d. 3 S. 1883</i>                                |
|      | II. The Song of Triumphant Love, 19-Pt.I: 109-140                                  |
|      | III. Wordsworth's Sonnet Composed Upon Westminster Bridge, Sept. 3, 1802, 13: 211  |
| 4th. | I. SIR RICHARD GRENVILLE, <i>d. 4 (?) S. 1591</i>                                  |
|      | II. Tennyson's The Revenge, 10:222-229   |
|      | III. Wordsworth's To the Skylark, 12:40-41   |
|      | III. On a Picture of Peele Castle, 14:44-47  |
| 5th. | I. Some Messages Received by Teachers in Brooklyn Public Schools, 7-Pt. II:144-147 |
|      | II. Carlyle's Labor, 2-Pt.I:138-145  |
| 6th. | I. Wordsworth's Resolution and Independence, 11:48-54                              |
|      | II. Yarrow Unvisited, 14:53-55   |
|      | III. Intimations of Immortality, 13:89-96  |
|      | IV. Ode to Duty, 13:96-98  |
|      | V. The Small Celandine, 14:112-113   |
| 7th. | I. Milton's Echo, 12:25-26   |
|      | II. Sabrina, 12:26-27  |
|      | III. The Spirit's Epilogue, 12:27-29   |
|      | IV. On Time, 13:52-53  |
|      | V. At a Solemn Music, 13:53-54   |
| 8th. | I. Wordsworth's Lucy, 15:114-118   |
|      | II. Hart-Leap Well, 10:134-142   |
|      | III. SIEGFRIED SASSOON, <i>b. 8 S. 1886</i>  |
|      | III. Dreamers, 15:223  |

## 132 Guide to Daily Reading

- 9th.
- I. SIR HUMPHREY GILBERT, *drowned* 9 S. 1583  
Longfellow's Sir Humphrey Gilbert, 10:  
160-161
  - II. Battle of Flodden Field, 9 S. 1513
  - III. Elliot's A Lament for Flodden, 10:251-252
  - III. Wordsworth's Stepping Westward, 14:  
158-159
  - IV. She Was A Phantom of Delight, 14:159-  
160
  - V. Scorn Not the Sonnet, 13:175-176

*To desire to have many books, and never use them, is like a child that will have a candle burning by him all the while he is sleeping.*

—HENRY PEACHAM.

## SEPTEMBER 10TH TO 16TH

- |       |   |
|-------|---|
| 10th. | I. Wordsworth's Nuns Fret Not, 13:175<br>II. Lines, 14:253-255<br>III. We Are Seven, 10:252-255   |
| 11th. | <b>JAMES THOMSON, b. 11 S. 1700</b><br>I. Rule Britannia, 12:208-209<br>II. Collins's On the Death of Thomson, 15:59-60<br>III. Lowell's A Winter Ride, 12:331<br>IV. MacKaye's The Automobile, 13:290  |
| 12th. | <b>CHARLES DUDLEY WARNER, b. 12 S. 1829</b><br>I. Plumbers, 8-Pt.I:150-151<br>II. My Summer in a Garden, 7-Pt.I:61-74<br>III. How I Killed a Bear, 9-Pt.I:59-70   |
| 13th. | <b>GENERAL AMBROSE EVERETT BURNSIDE, d. 13 S. 1881</b><br>I. Lincoln's Letter to Burnside, 5-Pt.I:118<br>II. Collins's Ode Written in 1745, 15:34<br>III. The Passions, 13:81-85<br>IV. Ode to Evening, 13:85-88<br>V. Dirge in Cymbeline, 15:112-113   |
| 14th. | <b>DUKE OF WELLINGTON, d. 14 S. 1852</b><br>I. Tennyson's Ode on the Death of the Duke of Wellington, 13:151-161<br>II. DANTE, d. 14 S. 1321<br>III. Longfellow's Dante and Divina Comedia, 13:239-244<br>III. Parsons's On a Bust of Dante, 14:152-154 |

134 Guide to Daily Reading

- 15th. I. Wordsworth's The Solitary Reaper, 14:  
160-161  
II. Jonson's Hymn to Diana, 12:14  
III. Pindaric Ode, 13:37-42  
IV. Epitaph, 15:46-47  
V. On Elizabeth L. H., 15:47
- 16th. I. ALFRED NOYES, b. 16 S. 1880  
I. Old Grey Squirrel, 14:306  
JOHN GAY, *baptized* 16 S. 1685  
II. Black-Eyed Susan, 10:32-34  
CHARLES BATTELL LOOMIS, b. 16 S. 1861  
III. O-U-G-H, 7-Pt.I:143

*It does not matter how many, but how good, books you have.*

—SENECA.

SEPTEMBER 17TH TO 23RD

- |       |  |  |
|-------|--|--|
| 17th. | I.   | Turner's The Harvest Moon, 13:249              |
|       | II.  | Letty's Globe, 13:245-246                      |
|       | III.                                       | Mary, A Reminiscence, 13:246-247               |
|       | IV.  | Her First-born, 13:247-248                     |
|       | V.   | The Lattice at Sunrise, 13:248                 |
| 18th. | DR. SAMUEL JOHNSON, <i>b.</i> 18 S. 1709   |  |
|       | I.   | Macaulay's Dr. Samuel Johnson, 2-Pt.II: 30-79  |
| 19th. | HARTLEY COLERIDGE, <i>b.</i> 19 S. 1796    |  |
|       | I.   | Song, 12:166-167                               |
|       | II.  | Sonnets, 13:227-230                            |
|       | III.                                       | S. T. Coleridge's Frost at Midnight, 14: 22-25 |
|       | IV.  | Love, 10:44-47                                 |
|       | V.   | France: An Ode, 13:99-103                      |
| 20th. | WILLIAM HAINES LYTLE, <i>d.</i> 20 S. 1863 |  |
|       | I.   | Antony to Cleopatra, 14:238-240                |
|       | II.  | Hood's The Death Bed, 15:131                   |
|       | III.                                       | Autumn, 13:148-150                             |
|       | IV.  | Ruth, 14:157-158                               |
|       | V.   | Fair Ines, 12:168-169                          |
| 21st. | SIR WALTER SCOTT, <i>d.</i> 21 S. 1832     |  |
|       | I.   | Sir Walter Scott, 17-Pt.I:65-73                |
|       | II.  | The Maid of Neidpath, 10:39-40                 |
|       | III.                                       | Pibroch of Donald Dhu, 12:201-203              |
|       | IV.  | Wandering Willie's Tale, 20-Pt.II:75-103       |
| 22nd. | I.   | Wordsworth's My Heart Leaps Up, 13: 274        |
|       | II.  | Laodamia, 11:143-150                           |
|       | III.                                       | There Was a Boy, 14:156-157                    |

## 136 Guide to Daily Reading

- 23rd.      Battle of Monterey, 23 S. 1846  
I.      Hoffman's Monterey, 10:206-207  
II.      Lovelace's The Grasshopper, 12:30  
III.      To Lucasta, 12:129-130  
IV.      To Althea, 12:130-131  
V.      To Lucasta, on Going to the Wars, 12:198

*The words of the good are like a staff in a slippery place.*  
—HINDU SAYING.

## SEPTEMBER 24TH TO 30TH

- |       |  |   |
|-------|--|---|
| 24th. | I. Noyes's Creation, 15:204<br><br>25th.   | <b>FELICIA DOROTHEA HEMANS, b. 25 S. 1793</b><br>I. Landing of the Pilgrim Fathers, 10:151-<br>153<br>II. Poe's Annabel Lee, 10:56-57<br>III. To Helen, 12:176<br>IV. The Bells, 12:234-238<br>V. For Annie, 12:305-308 |
| 26th. | I. Holmes's Latter-Day Warnings, 7-Pt.I:<br>34-35<br>II. Contentment, 7-Pt.I:35-38<br>III. An Aphorism, 8-Pt.II:44-52<br>IV. Music-Pounding, 7-Pt.I:80-81                          |   |
| 27th. | I. Holmes's The Height of the Ridiculous,<br>8-Pt.I:118-119<br>II. The Last Leaf, 14:167-168<br>III. The One-Hoss Shay, 11:236-241   |   |
| 28th. | I. Morley's Haunting Beauty of Strychnine,<br>9-Pt.I:135<br>II. Guiterman's Strictly Germ-Proof, 7-Pt.I:<br>141<br>III. Burgess's Lazy Roof, 9-Pt.I:149<br>IV. My Feet, 9-Pt.I:149 |   |
| 29th. | I. ÉMILE ZOLA, d. 29 S. 1902<br>The Death of Olivier Bécaille, 21-Pt.I:<br>53-93   |   |

## 138 Guide to Daily Reading

- 30th. I. Lowell's Without and Within, 8-Pt.II:72-  
II. <sup>73</sup> She Came and Went, 15:134  
III. The Sower, 14:144-145  
IV. Sonnets, 13:251-253  
V. What Rabbi Jehosha Said, 14:282-283

*If you are reading a piece of thoroughly good literature,  
Baron Rothschild may possibly be as well occupied as you  
—he is certainly not better occupied.*

—P. G. HAMERTON.

## OCTOBER 1ST TO 7TH

- |             |  |
|-------------|--|
| <b>1st.</b> | LOUIS UNTERMYER, <i>b.</i> 1 O. 1885                   |
|             | I. Only of Thee and Me, 12:339                         |
|             | II. Morris's October, 14:105-106                       |
|             | III. Bunner's Candor, 8-Pt.I:111-12                    |
| <b>2nd.</b> | French Fleet destroyed off Boston, October, 1746       |
|             | I. Longfellow's Ballad of the French Fleet, 10:202-204 |
|             | II. Mrs. Browning's Sleep, 15:21-23                    |
|             | III. The Romance of the Swan's Nest, 10:79-83          |
|             | IV. A Dead Rose, 12:191-192                            |
|             | V. A Man's Requirements, 12:192-194                    |
| <b>3rd.</b> | WILLIAM MORRIS, <i>d.</i> 3 O. 1896                    |
|             | I. Summer Dawn, 12:172                                 |
|             | II. The Nymph's Song to Hylas, 12:173-174              |
|             | III. The Voice of Toil, 12:290-292                     |
|             | IV. The Shameful Death, 10:277-279                     |
| <b>4th.</b> | HENRY CAREY, <i>d.</i> 4 O. 1743                       |
|             | I. Sally in Our Alley, 12:142-144                      |
|             | II. Van Dyke's The Proud Lady, 10:296                  |
| <b>5th.</b> | I. Poe's Ulalume, 11:302-306                           |
|             | II. Arnold's The Last Word, 15:43                      |
|             | III. A Nameless Epitaph, 15:48                         |
|             | IV. Thyrsis, 15:86-97                                  |
|             | V. Requiescat, 15:120-121                              |

## 140 Guide to Daily Reading

- 6th.            GEORGE HENRY BOKER, *b.* 6 O. 1823  
I.            The Black Regiment, 10:207-210  
II.           Lamb's Letter to Wordsworth, 5-Pt.II:  
                    129-132  
III.          Letter to Wordsworth, 5-Pt.II:136-143  
IV.          Letter to Wordsworth, 5-Pt.II:143-145
- 7th.           SIR PHILIP SIDNEY, *d.* 7 O. 1586  
I.            The Bargain, 12:87  
II.           Astrophel and Stella, 13:178-180  
III.          To Sir Philip Sidney's Soul, 13:181  
EDGAR ALLAN POE, *d.* 7 O. 1849  
IV.          The Murders in the Rue Morgue, 19-Pt.  
                    I:1-53

*A little before you go to sleep read something that is exquisite and worth remembering; and contemplate upon it till you fall asleep.*

—ERASmus.

## OCTOBER 8TH TO 14TH

- |       |  |
|-------|--|
| 8th.  | JOHN HAY, <i>b.</i> 8 O. 1838                        |
|       | I. Little Breeches, 7-Pt.I:45-47                     |
|       | EDMUND CLARENCE STEDMAN, <i>b.</i> 8 O. 1833         |
|       | II. The Diamond Wedding, 7-Pt.I:107-114              |
| 9th.  | S. W. GILLILAN, <i>b.</i> 9 O. 1869                  |
|       | I. Finnigin to Flannigan, 9-Pt.I:92-93               |
|       | II. Dunne's On Expert Testimony, 9-Pt.II:<br>13-16   |
|       | III. Work and Sport, 9-Pt.II:87-92                   |
|       | IV. Avarice and Generosity, 9-Pt.II:144-146          |
| 10th. | WILLIAM H. SEWARD, <i>d.</i> 10 O. 1872              |
|       | I. Lincoln's Letter to Seward, 5-Pt.I:111-112        |
|       | II. Walker's Medicine Show, 18:213                   |
| 11th. | I. Keats's To Autumn, 13:142-143                     |
|       | II. Carew's Epitaph, 15:48                           |
|       | III. Disdain Returned, 12:133-134                    |
|       | IV. Song, 12:134                                     |
|       | V. To His Inconstant Mistress, 12:135                |
| 12th. | ROBERT E. LEE, <i>d.</i> 12 O. 1870                  |
|       | I. Robert E. Lee, 16-Pt.II:62-73                     |
|       | DINAH MULOCK CRAIK, <i>d.</i> 12 O. 1887             |
|       | II. Douglas, Douglas, Tender and True,<br>12:310-311 |
| 13th. | SIR HENRY IRVING, <i>d.</i> 13 O. 1905               |
|       | I. Sir Henry Irving, 17-Pt.II:39-47                  |

## 142 Guide to Daily Reading

- 14th. JOSH BILLINGS (H. W. Shaw), *d.* 14 O.  
1885
- I. Natral and Unnatral Aristokrats, 7-Pt.I.  
48-51
  - II. To Correspondents, 9-Pt.I:73-74
  - III. Russell's Origin of the Banjo, 9-Pt.I:79-82

*And when a man is at home and happy with a book, sitting by his fireside, he must be a churl if he does not communicate that happiness. Let him read now and then to his wife and children.*

—H. FRISWELL.

## OCTOBER 15TH TO 21ST

- |                  |  |
|------------------|--|
| 15 <sup>th</sup> | I. Tennyson's Tears, Idle Tears, 12:272-273<br>II. Shakespeare's Over Hill, Over Dale, 12:19<br>III. Poe's The Assignation, 4-Pt.I:81-101  |
| 16th.            | I. Nye's How to Hunt the Fox, 8-Pt.I:70-78<br>II. A Fatal Thirst, 7-Pt. II:148-150<br>III. On Cyclones, 9-Pt.I:83-85   |
| 17th.<br>        | I. WILLIAM VAUGHN MOODY, <i>d.</i> 17 O. 1910<br>Gloucester Moors, 11:320  |
| 18th.            | I. THOMAS LOVE PEACOCK, <i>b.</i> 18 O. 1785<br>Three Men of Gotham, 12:257-258<br>II. Shakespeare's Silvia, 12:91-92<br>III. O Mistress Mine, 12:92<br>IV. Take, O Take Those Lips Away, 12:93<br>V. Love, 12:93-94 |
| 19th.            | I. LEIGH HUNT, <i>b.</i> 19 O. 1784<br>Jenny Kissed Me, 12:158<br>II. Abou Ben Adhem, 11:121-122<br>CORNWALLIS surrendered at Yorktown, 19<br>O. 1781<br>III. Tennyson's England and America in 1782,<br>12:209-210  |
| 20th.            | I. Shakespeare's The Fairy Life, 12:20<br>II. When Icicles Hang by the Wall, 12:22<br>III. Fear No More the Heat o' the Sun, 15:37<br>IV. A Sea Dirge, 15:38   |

**144** Guide to Daily Reading

- 21st.**      **SAMUEL TAYLOR COLERIDGE, b. 21 O. 1772**
- I.      Youth and Age, 14:264-265
  - II.     Kubla Khan, 14:80-82
  - III.    Thompson's Arab Love Song, 12:339

*I wist all their sport in the Park is but a shadow to that pleasure I find in Plato. Alas! good folk, they never felt what true pleasure meant.*

—ROGER ASCHAM.

## OCTOBER 22ND TO 28TH

- |       |   |
|-------|---|
| 22nd. | I. Shakespeare's Crabbed Age and Youth,<br>12:94<br>II. On A Day, Alack the Day, 12:95<br>III. Come Away, Come Away, Death, 12:96<br>IV. Rittenhouse's Ghostly Galley, 13:296<br>V. O'Hara's Atropos, 15:199                                      |
| 23rd. | I. Townsend's Chimmie Fadden Makes Friends, 9-Pt.I:105-109<br>II. Thompkins's Sham, 18:169  |
| 24th. | I. Tarkington's Beauty and the Jacobin, 18:19   |
| 25th. | THOMAS BABINGTON MACAULAY, b. 25 O.<br>1800<br>I. Country Gentlemen, 2-Pt.II:110-119<br>II. Polite Literature, 2-Pt.II:119-132<br>III. Battle of Balaclava, 25 O. 1854<br>10:217-219<br>IV. Tennyson's Charge of the Light Brigade,<br>10:219:222 |
| 26th. | I. Vaughan's Friends Departed, 15:10-11<br>II. Peace, 15:160-161<br>III. The Retreat, 15:161-162<br>IV. The World, 14:245-247   |
| 27th. | THEODORE ROOSEVELT, b. 27 O. 1858<br>I. Colonel Theodore Roosevelt, 16-Pt.II:<br>74-94  |
| 28th. | I. Zola's Attack, on the Mill, 20-Pt.I:47-102   |

*I never think of the name of Gutenberg without feelings of veneration and homage.*

—G. S. PHILLIPS.

OCTOBER 29TH TO NOVEMBER 4TH

- |         |   |
|---------|---|
| 29th.   | JOHN KEATS, <i>b. 29 O. 1795</i><br>I. Ode on a Grecian Urn, 13:137-139<br>II. The Eve of St. Agnes, 11:68-83   |
| 30th.   | ADELAIDE ANNE PROCTER, <i>b. 30 O. 1825</i><br>I. A Doubting Heart, 12:312-313<br>II. Marlowe's Passionate Shepherd, 12:97-98<br>III. Raleigh's Her Reply, 12:98-99<br>IV. The Pilgrimage, 12:314-316 |
| 31st.   | Hallowe'en<br>I. Burns's Tam O'Shanter, 11:253-260  |
| N. 1st. | I. Bryant's The Death of the Flowers, 14:<br>118-120<br>II. The Battle-Field, 15:26-28<br>III. The Evening Wind, 12:50-52<br>IV. To a Waterfowl, 13:147-148   |
| 2nd.    | I. Arnold's Rugby Chapel, 15:97-104<br>II. Cämpion's Cherry-Ripe, 12:103<br>III. Follow Your Saint, 12:103-104<br>IV. Vobiscum est Iope, 12:105   |
| 3rd.    | WILLIAM CULLEN BRYANT, <i>b. 3 N. 1794</i><br>I. The Mosquito, 8-Pt.II:58-61<br>II. To the Fringed Gentian, 14:114-115<br>III. Song of Marion's Men, 10:199-201<br>IV. Forest Hymn, 14:34-38          |
| 4th.    | EUGENE FIELD, <i>d. 4 N. 1895</i><br>I. Baked Beans and Culture, 9-Pt.I:86-89<br>II. The Little Peach, 8-Pt.I:86<br>III. Dibdin's Ghost, 9-Pt. II:44-46<br>IV. Dutch Lullaby, 12:250-251              |

*To divert myself from a troublesome Fancy 'tis but to run to my books . . . they always receive me with the same kindness.*

—MONTAIGNE.

## NOVEMBER 5TH TO 11TH

- |       |  |
|-------|--|
| 5th.  | I. Lowell's What Mr. Robinson Thinks, 7-Pt.<br>I:115-117                     |
|       | II. Field's The Truth About Horace, 9-Pt.I:<br>17-18                         |
|       | III. The Cyclopeedy, 9-Pt.I:127-134  |
| 6th.  | HOLMAN F. DAY, <i>b.</i> 6 N. 1865   |
|       | I. Tale of the Kennebec Mariner, 9-Pt.II:<br>10-12                           |
|       | II. Grampy Sings a Song, 9-Pt. II:64-66                                      |
|       | III. Cure for Homesickness, 9-Pt.II:129-130                                  |
|       | IV. The Night After Christmas (Anonymous),<br>9-Pt.I:75-76                   |
| 7th.  | I. Gibson's The Fear, 15:216   |
|       | II. Back, 15:216   |
|       | III. The Return, 15:217  |
| 8th.  | JOHN MILTON, <i>d.</i> 8 N. 1674   |
|       | I. Sonnets, 13:198-205   |
|       | II. L'Allegro, 14:9-14   |
|       | III. On Milton by Dryden, 13:272   |
| 9th.  | I. Lincoln's Letter to Astor, Roosevelt, and<br>Sands, 9 N. 1863, 5-Pt.I:119 |
|       | II. Arnold's Saint Brandan, 11:137-140                                       |
|       | III. Longing, 12:188-189   |
|       | IV. Sonnets, 13:253-256  |
| 10th. | HENRY VAN DYKE, <i>b.</i> 10 N. 1852   |
|       | I. Salute to the Trees, 14:290   |

## 148 Guide to Daily Reading

- II. The Standard Bearer, 10:307  
VACHEL LINDSAY, b. 10 N. 1879
  - III. Abraham Lincoln Walks at Midnight, 14:  
298
- 11th.
- I. Armistice Day, 11 N. 1918
  - I. Wharton's The Young Dead, 15:213
  - II. Meynell's Dead Harvest, 14:292
  - III. Tennyson's Locksley Hall, 14:223-238

*We have known Book-love to be independent of the author  
and lurk in a few charmed words traced upon the title-page  
by a once familiar hand.*

—ANONYMOUS.

## NOVEMBER 12TH TO 18TH

- |       |  |
|-------|--|
| 12th. | RICHARD BAXTER, <i>b.</i> 12 N. 1615                 |
|       | I. A Hymn of Trust, 15:164-165                       |
|       | II. Arnold's The Future, 14:275-278                  |
|       | III. Palladium, 14:278-279                           |
|       | IV. The Forsaken Merman, 11:291-296                  |
| 13th. | ROBERT LOUIS STEVENSON, <i>b.</i> 13 N. 1850         |
|       | I. Robert Louis Stevenson, 17-Pt.I:133-146           |
|       | II. Foreign Lands, 12:248-249                        |
|       | III. Requiem, 15:142                                 |
| 14th. | BOOKER T. WASHINGTON, <i>d.</i> 14 N. 1915           |
|       | I. Booker T. Washington, 17-Pt.I:172-190             |
| 15th. | WILLIAM COWPER, <i>b.</i> 15 N. 1731                 |
|       | I. To Mary, 12:243-245                               |
|       | II. Boadicea, 10:181-182                             |
|       | III. Verses, 14:221-223                              |
|       | IV. Diverting History of John Gilpin, 11:241-251     |
| 16th. | I. Cone's Ride to the Lady, 10:311                   |
|       | II. Hewlett's Soldier, Soldier, 15:212               |
| 17th. | Lucknow relieved by Campbell, 17 N. 1857             |
|       | I. Robert Lowell's The Relief of Lucknow, 11:184-187 |
|       | II. Roberts's The Maid, 10:305                       |
| 18th. | I. Joseph Conrad, 17-Pt.I:147-166                    |

*Read not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but to weigh and consider.*

—LORD BACON.

NOVEMBER 19TH TO 25TH

- |       |      |   |
|-------|------|---|
| 19th. | I.   | Lincoln's Gettysburg Address, 5-Pt.I:107-<br>108                                      |
| 20th. | I.   | THOMAS CHATTERTON, <i>b.</i> 20 N. 1752<br>Minstrel's Song, 15:40-41                  |
|       | II.  | CHARLES GRAHAM HALPINE, <i>b.</i> 20 N. 1829<br>Irish Astronomy, 8-Pt.II:79-80        |
|       | III. | Davis's The First Piano in a Mining-<br>Camp, 9-Pt.I:34-44                            |
|       | IV.  | Dunne's On Gold-Seeking, 9-Pt.I:99-102  |
| 21st. | I.   | VOLTAIRE, <i>b.</i> 21 N. 1694<br>Jeannot and Colin, 22-Pt.I:1-16                     |
|       | II.  | BRYAN WALLER PROCTER (Barry Corn-<br>wall), <i>b.</i> 21 N. 1787<br>The Sea, 12:72-73 |
|       | III. | The Poet's Song to His Wife, 12:242-243<br>A Petition to Time, 12:252                 |
| 22nd. | I.   | St. Cecilia's Day, Nov. 22nd.<br>Dryden's Song for St. Cecilia's Day, 13:61-<br>63    |
|       | II.  | O May I Join the Choir Invisible, 15:185-<br>186                                      |
|       | III. | JACK LONDON, <i>d.</i> 22 N. 1916<br>Jan the Unrepentant, 22-Pt.II:136                |
| 23rd. | I.   | Carryl's The Walloping Window-Blind,<br>9-Pt.II:35-36                                 |
|       | II.  | Marble's The Hoosier and the Salt-pile,<br>8-Pt.II:62-67                              |

## Guide to Daily Reading 151

- 24th. I. Arnold's Growing Old, 14:281-282  
II. Lyly's Spring's Welcome, 12:15  
III. Cupid and Campaspe, 12:86  
IV. Lindsay's Auld Robin Gray, 10:30-32
- 25th. I. Irving's The Devil and Tom Walker, 3-Pt.  
II:37-57

*Montaigne with his sheepskin blistered,  
And Howell the worse for wear,  
And the worm-drilled Jesuit's Horace,  
    And the little old cropped Molière—  
And the Burton I bought for a florin,  
    And the Rabelais foxed and flea'd—  
For the others I never have opened,  
    But those are the ones I read.*

—AUSTIN DOBSON.

### NOVEMBER 26TH TO DECEMBER 2ND

- |       |   |
|-------|---|
| 26th. | COVENTRY PATMORE, <i>d. 26 N. 1896</i>  |
| I.    | To the Unknown Eros, 13:169-171   |
| II.   | The Toys, 15:140-141  |
| III.  | Lamb's The Old Familiar Faces, 15:73-74   |
| IV.   | Hester, 15:75-76  |
| 27th. | I. Wordsworth's Influence of Natural Objects, 14:251-253<br>RIDGELEY TORRENCE, <i>b. 27 N. 1875</i> |
| II.   | Torrence's Evensong, 12:346   |
| III.  | Burt's Resurgam, 13:292   |
| 28th. | WILLIAM BLAKE, <i>b. 28 N. 1757</i>   |
| I.    | The Tiger, 12:42-43   |
| II.   | Piping Down the Valleys, 12:246   |
| III.  | The Golden Door, 15:172   |
| IV.   | WASHINGTON IRVING, <i>d. 28 N. 1859</i><br>Rip Van Winkle, 19-Pt. II:71-95                          |
| 29th. | LOUISA MAY ALCOTT, <i>b. 29 N. 1832</i>   |
| I.    | Street Scenes in Washington, 8-Pt.II:74-76<br>JOHN G. NEIHARDT, <i>married 29 N. 1908</i>           |
| II.   | Envoi, 15:200   |
| III.  | Thos. Waller's Go, Lovely Rose, 12:136-137  |
| IV.   | Dargan's There's Rosemary, 13:287   |

# Guide to Daily Reading 153

- 30th. SAMUEL LANGHORNE CLEMENS (Mark Twain), b. 30 N. 1835
- I. Colonel Mulberry Sellers, 7-Pt.II:31-40  
II. The Notorious Jumping Frog, 7-Pt.I:122-131
- D. 1st. I. Keats's In a Drear-Nighted December, 12:268  
II. Gray's Progress of Poesy, 13:76-80  
III. Doyle's Private of the Buffs, 11:284-285
- 2nd. I. Lowell's The First Snow-Fall, 15:135-136  
II. Daniel's Love is a Sickness 12:108  
III. Delia, 13:181-182  
IV. Darley's Song, 12:170-171

*When evening has arrived, I return home, and go into my study. . . . For hours together, the miseries of life no longer annoy me; I forget every vexation; I do not fear poverty; for I have altogether transferred myself to those with whom I hold converse.*

—MACHIAVELLI.

DECEMBER 3RD TO 9TH

- |      |      |   |
|------|------|---|
| 3rd. |      | GEORGE B. McCLELLAN, <i>b.</i> 3 D. 1826  |
|      | I.   | Lincoln's Letter to McClellan, 5-Pt.I:<br>109-110   |
|      |      | Battle of Hohenlinden, 3 D. 1800  |
|      | II.  | Campbell's Hohenlinden, 10:188-189  |
|      | III. | ROBERT LOUIS STEVENSON, <i>d.</i> 3 D. 1894<br>Providence and the Guitar, 19-Pt.II:96-<br>138 |
| 4th. | I.   | Sudermann's The Gooseherd, 20-Pt.II:<br>62-74   |
| 5th. |      | CHRISTINA GEORGINA ROSSETTI, <i>b.</i> 5 D.<br>1830   |
|      | I.   | One Certainty, 13:265   |
|      | II.  | Up-Hill, 12:322-323   |
|      | III. | Hayne's In Harbor, 15:142-143   |
|      | IV.  | Between the Sunken Sun and the New<br>Moon, 13:265-266  |
|      | V.   | Goldsmith's When Lovely Woman Stoops<br>to Folly, 13:273                                      |
| 6th. | I.   | R. H. BARHAM, <i>b.</i> 6 D. 1788<br>The Jackdaw of Rheims, 11:173-179                        |
| 7th. |      | CALE YOUNG RICE <i>b.</i> 7 D. 1872   |
|      | I.   | Chant of the Colorado, 14:291   |
|      | II.  | ALLAN CUNNINGHAM, <i>b.</i> 7 D. 1784<br>A Wet Sheet and a Flowing Sea, 12:73-74              |

## Guide to Daily Reading 155

- III. Hame, Hame, Hame, 12:309-310
  - IV. Bailey's After the Funeral, 8-Pt.I:42-44
  - V. What He Wanted It For, 9-Pt.I:90-91
- 8th. I. A Visit to Brigham Young, 9-Pt.I:47-52
- 9th. I. STEPHEN PHILLIPS, d. 9 D. 1915  
I. Harold before Senlac, 14:315

# 156 Guide to Daily Reading

*This habit of reading, I make bold to tell you, is your pass to the greatest, the purest, and the most perfect pleasures that God has prepared for his creatures. . . . It lasts when all other pleasures fade.*

—TROLLOPE.

## DECEMBER 10TH TO 16TH

- |       |  |
|-------|--|
| 10th. | EMILY DICKINSON, <i>b. 10 D. 1830</i>                      |
|       | I. Our Share of Night to Bear, 13:282                      |
|       | II. Heart, We Will Forget Him, 13:282                      |
|       | III. Ruskin's Mountain Glory, 1-Pt.II:59-69                |
| 11th. | I. Webster's Reply to Hayne, 6-Pt.I:63-105                 |
| 12th. | I. Herford's Gold, 9-Pt.II:9                               |
|       | II. Child's Natural History, 9-Pt.II:37-39                 |
|       | III. Metaphysics, 9-Pt.II:128                              |
|       | IV. The End of the World, 9-Pt.I:120-122                   |
| 13th. | WILLIAM DRUMMOND, <i>b. 13 D. 1585</i>                     |
|       | I. Invocation, 12:24-25                                    |
|       | II. "I Know That All Beneath the Moon Decays," 13:196-197  |
|       | III. For the Baptist, 13:197                               |
|       | IV. To His Lute, 13:198                                    |
|       | V. Browne's The Siren's Song, 12:23                        |
|       | VI. A Welcome, 12:111-112                                  |
|       | VII. My Choice, 12:112-113                                 |
| 14th. | CHARLES WOLFE, <i>b. 14 D. 1791</i>                        |
|       | I. The Burial of Sir John Moore, 15:31-33                  |
|       | II. Clough's In a Lecture-Room, 14:272                     |
|       | III. Qua Cursum Ventus, 12:317-318                         |
|       | IV. Davis's Souls, 14:317                                  |
| 15th. | I. Mrs. Browning's Sonnets from the Portuguese, 13:232-239 |

## Guide to Daily Reading 157

16th.

- I. GEORGE SANTAYANA, b. 16 D. 1863  
I. "As in the Midst of Battle There Is  
Room," 13:287  
II. MacMillan's Shadowed Star, 18:273

# 158 Guide to Daily Reading

*When there is no recreation or business for thee abroad,  
thou may'st have a company of honest old fellows in their  
leathern jackets in thy study which will find thee excellent  
divertissement at home.*

—THOMAS FULLER.

DECEMBER 17TH TO 23RD

- |       |   |
|-------|---|
| 17th. | JOHN GREENLEAF WHITTIER, <i>b.</i> 17 D.<br>1807                          |
| I.    | Amy Wentworth, 10:53-56   |
| II.   | The Barefoot Boy, 14:169-172  |
| III.  | My Psalm, 15:189-191  |
| IV.   | The Eternal Goodness, 15:192-196  |
| V.    | Telling the Bees, 11:308-310  |
| 18th. | PHILIP FRENEAU, <i>d.</i> 18 D. 1832                                      |
| I.    | The Wild Honeysuckle, 14:113-114  |
| II.   | L. G. C. A. CHATRIAN, <i>b.</i> 18 D. 1826<br>The Comet, 20-Pt.II:104-114 |
| 19th. | BAYARD TAYLOR, <i>d.</i> 19 D. 1878                                       |
| I.    | Palabras Grandiosas, 9-Pt.I:58  |
| II.   | Bedouin Love-Song, 12:174-175   |
| III.  | The Song of the Camp, 11:288-290  |
| IV.   | W. B. Scott's Glenkindie, 10:48-51  |
| 20th. | I. Ford's The Society Reporter's Christmas,<br>8-Pt.I:57-65               |
| II.   | The Dying Gag, 9-Pt.II:119-122  |
| 21st. | GIOVANNI BOCCACCIO, <i>d.</i> 21 D. 1375                                  |
| I.    | The Falcon, 20-Pt.II:1-11   |
| 22nd. | EDWIN ARLINGTON ROBINSON, <i>b.</i> 22 D.<br>1869                         |
| I.    | Miniver Cheevy, 7-Pt.I:147  |
| II.   | Vickery's Mountain, 14:303  |
| III.  | Richard Cory, 14:309  |

# Guide to Daily Reading 159

23rd. MICHAEL DRAYTON, d. 23 D. 1631

- I. Idea, 13:182
- II. Agincourt, 10:176-181
- III. Stevenson's The Whaups, 12:70
- IV. Youth and Love, 12:231

# 160 Guide to Daily Reading

*Life being very short, and the quiet hours of it few, we ought to waste none of them in reading valueless books; and valuable books should, in a civilized country, be within the reach of every one.*

—JOHN RUSKIN.

## DECEMBER 24TH TO 31ST

- 24th.      Christmas Eve
- I.      Guiney's Tryste Noël, 15:202
- II.     Rossetti's My Sister's Sleep, 15:137-139  
MATTHEW ARNOLD, b. 24 D. 1822
- III.    Dover Beach, 14:279-280
- IV.    Philomela, 12:56-57
- 25th.     I.      Milton's Ode on The Morning of Christ's  
              Nativity, 13:42-43
- II.     Thackeray's The Mahogany Tree, 12:252-  
              254
- III.    Thackeray's The End of the Play, 14:283-  
              286
- IV.    Domett's A Christmas Hymn, 15:178-179
- 26th.     THOMAS GRAY, b. 26 D. 1716
- I.      Elegy, 15:12-17
- II.     Ode to Adversity, 13:70-72
- III.    Ode on a Distant Prospect of Eton College  
              13:72-76
- 27th.     CHARLES LAMB, d. 27 D. 1834
- I.      Landor's To the Sister of Elia, 15:76-77
- II.     A Dissertation upon Roast Pig, 5-Pt.II:  
              40-51
- III.    Detached Thoughts on Books and Read-  
              ing, 5-Pt.II:70-79
- 28th.     I.      Hawthorne's The Birthmark, 3-Pt.I:23-51

## Guide to Daily Reading 161

- 29th. JOHN VANCE CHENEY, b. 29 D. 1848  
I. Cheney's Happiest Heart, 14:318  
II. Emerson's Terminus, 14:267-268  
III. Clough's Say Not the Struggle Nought  
    Avileth, 14:272-273  
IV. James Aldrich's A Death-Bed, 15:136-137
- 30th. RUDYARD KIPLING, b. 30 D. 1865  
I. Without Benefit of Clergy, 19-Pt.I:54-89
- 31st. I. Shelley's The World's Great Age Begins  
    Anew, 12:284-286  
II. Burns's Auld Lang Syne, 12:261-262  
III. Lowell's To the Past, 13:161-163  
IV. Lamb's New Year's Eve, 5-Pt.II:11-21



# AUTHOR'S INDEX

	VOL.	PAGE
<b>ADAMS, FRANKLIN P.</b>		
The Cold Wave of 32 B. C. . . . .	9-Pt. I	146
The Ballad of the Thoughtless Waiter . . . . .	9-Pt. I	147
Us Poets . . . . .	9-Pt. I	148
<b>ADDISON, JOSEPH</b>		
The Voice of the Heavens . . . . .	15	165
<b>ADE, GEORGE</b>		
The Fable of the Preacher . . . . .	9-Pt. II	67
The Fable of the Caddy . . . . .	9-Pt. II	93
The Fable of the Two Mandolin Players . . . . .	9-Pt. II	131
<b>ALCOTT, LOUISA MAY</b>		
Street Scenes in Washington . . . . .	8-Pt. II	74
<b>ALDRICH, THOMAS BAILEY</b>		
A Rivermouth Romance . . . . .	7-Pt. II	129
<b>ALDRICH, JAMES</b>		
A Death-Bed . . . . .	15	136
<b>ALLINGHAM, WILLIAM</b>		
The Fairies . . . . .	10	83
<b>AMUNDSEN, ROALD</b>		
Autobiography . . . . .	16-Pt. II	147
<b>ARABIAN NIGHTS</b>		
Ali Baba and the Forty Robbers . . . . .	19-Pt. II	1
<b>ARNOLD, MATTHEW</b>		
The Last Word . . . . .	15	43
A Nameless Epitaph. . . . .	15	48
Philomela . . . . .	12	56
Memorial Verses . . . . .	15	77
Thyrsis . . . . .	15	86
Rugby Chapel . . . . .	15	97
Requiescat . . . . .	15	120
Saint Brandan . . . . .	11	137
Longing . . . . .	12	188
Sonnets . . . . .	13	253
Self-Dependence . . . . .	14	273
The Future . . . . .	14	275
Palladium . . . . .	14	278
Dover Beach . . . . .	14	279
Growing Old . . . . .	14	281
The Forsaken Merman . . . . .	11	291

Note. There is an *Index of First Lines* in the six volumes of Poetry, at the end of Vol. 15.

	VOL.	PAGE
AYTOUN, WILLIAM EDMONDSTOUNE The Execution of Montrose . . . . .	10	270
BAILEY, J. M. After the Funeral . . . . .	8-Pt. I	42
What He Wanted It For . . . . .	9-Pt. I	90
BALLARD, HARLAN HOGE In the Catacombs . . . . .	9-Pt. I	77
BALZAC, HONOPRÉ DE A Passion in the Desert . . . . .	21-Pt. II	107
BARBAULD, ANNA LETITIA Life . . . . .	14	260
BARHAM, RICHARD HARRIS The Jackdaw of Rheims . . . . .	11	173
BARNES, WILLIAM The Mother's Dream . . . . .	15	139
BARNFIELD, RICHARD To the Nightingale . . . . .	12	16
BARRIE, JAMES MATTHEW The Courting of T'Nowhead's Bell . . . . .	20-Pt. I	1
BASSE, WILLIAM Elegy on Shakespeare . . . . .	15	45
BATES, KATHARINE LEE Wings . . . . .	14	289
"Baxter, Billy," <i>see</i> Kountz William J., Jr.		
BAKSTER, RICHARD A Hymn Of Trust . . . . .	15	164
BEAUMONT, FRANCIS On the Tombs in Westminster . . . . .	15	45
BEAUMONT, JOSEPH Home . . . . .	14	256
BEDDOES, THOMAS LOVELL Wolfram's Dirge . . . . .	15	42
How Many Times Do I Love Thee, Dear? . . . . .	12	158
Dream-Pedlary . . . . .	12	227
BECHER, HENRY WARD Deacon Marble . . . . .	7-Pt. I	13
The Deacon's Trout . . . . .	7-Pt. I	15
Noble and the Empty Hole. . . . .	7-Pt. I	17
BEHN, APHRA Song . . . . .	12	141
BELLOC, HILAIRE The Early Morning . . . . .	13	294
The South Country . . . . .	12	331
BENÉT, WILLIAM ROSE Tricksters . . . . .	13	288
BIERCE, AMBROSE The Dog and the Bees . . . . .	7-Pt. II	10
The Man and the Goose . . . . .	9-Pt. I	85
"BILLINGS, JOSH" <i>see</i> SHAW, HENRY W.		
BLAKE, WILLIAM The Tiger . . . . .	12	42

# Authors' Index

165

VOL. PAGE

<b>BLAKE, WILLIAM—Continued</b>			
Song . . . . .	12	145	
The Golden Door . . . . .	15	172	
Piping Down the Valleys . . . . .	12	246	
To the Muses. . . . .	12	287	
<b>BOCCACCIO, GIOVANNI</b>			
The Falcon . . . . .	20-Pt.II	1	
<b>BOKER, GEORGE HENRY</b>			
The Black Regiment . . . . .	10	207	
<b>BONAR, HORATIUS</b>			
God's Way . . . . .	15	182	
<b>BOOTH, EDWIN</b>			
Autobiography . . . . .	17-Pt.II	23	
<b>BRAITHWAITE, WILLIAM STANLEY</b>			
Sandy Star . . . . .	12	346	
Sic Vita . . . . .	12	343	
<b>BRANCH, ANNA HEMPSTEAD</b>			
Songs for My Mother . . . . .	14	300	
<b>BRETON, NICHOLAS</b>			
Phillida and Corydon . . . . .	12	106	
<b>BRONTË CHARLOTTE</b>			
Autobiography . . . . .	17-Pt. I	121	
<b>BRONTË EMILY</b>			
My Lady's Grave . . . . .	12	319	
<b>BROOKE, RUPERT</b>			
Dust . . . . .	12	341	
1914—V—The Soldier . . . . .	15	228	
<b>BROWNE, CHARLES F. ("ARTEMUS WARD")</b>			
A visit to Brigham Young. . . . .	9-Pt. I	47	
Among the Spirits . . . . .	8-Pt. I	81	
One of Mr. Ward's Business Letters . . . . .	8-Pt.II	68	
On "Forts" . . . . .	8-Pt.II	69	
<b>BROWNE, WILLIAM</b>			
The Siren's Song . . . . .	12	23	
A Welcome . . . . .	12	111	
My Choice . . . . .	12	112	
<b>BROWNING, ELIZABETH BARRETT</b>			
Sleep . . . . .	15	21	
The Romance of the Swan's Nest . . . . .	10	79	
A Dead Rose . . . . .	12	191	
A Man's Requirements . . . . .	12	192	
Sonnets from the Portuguese . . . . .	13	232	
A Musical Instrument . . . . .	12	282	
The Cry of the Children . . . . .	12	296	
Mother and Poet. . . . .	11	297	
<b>BROWNING, ROBERT</b>			
A King Lived Long Ago . . . . .	11	9	
Love Among the Ruins . . . . .	11	28	
Home-Thoughts, from Abroad . . . . .	12	57	
My Star . . . . .	12	58	
From Pippa Passes . . . . .	12	59	
Evelyn Hope . . . . .	15	121	

	VOL.	PAGE
<b>BROWNING, ROBERT—Continued</b>		
May and Death . . . . .	15	123
How They Brought the Good News from Ghent to Aix . . . . .	10	130
The Boy and the Angel . . . . .	11	133
Epilogue . . . . .	15	143
Prospect . . . . .	15	145
Memorabilia . . . . .	14	151
The Pied Piper of Hamelin . . . . .	11	163
Abt Vogler . . . . .	14	177
Two in the Campagna . . . . .	14	187
Hervé Riel . . . . .	10	162
A Woman's Last Word . . . . .	14	189
Meeting at Night . . . . .	12	190
Misconceptions . . . . .	12	190
Rabbi Ben Ezra . . . . .	14	191
Saul . . . . .	14	199
Cavalier Tunes . . . . .	12	205
Incident of the French Camp . . . . .	10	213
The Statue and the Bust . . . . .	11	273
The Lost Leader . . . . .	12	289
The Patriot . . . . .	11	290
<b>BRYANT, WILLIAM CULLEN</b>		
Thanatopsis . . . . .	15	18
The Battle-Field . . . . .	15	26
A Forest Hymn . . . . .	14	34
The Evening Wind . . . . .	12	50
The Mosquito . . . . .	8-Pt.II	58
To the Fringed Gentian . . . . .	14	114
The Death of the Flowers . . . . .	14	118
To a Waterfowl . . . . .	13	147
Song of Marion's Men . . . . .	10	199
<b>BUNNER, HENRY CUYLER</b>		
Candor . . . . .	8-Pt. I	11
The Love-Letters of Smith . . . . .	8-Pt. I	89
Behold the Deeds! . . . . .	7-Pt.II	123
<b>BURDETTE, ROBERT JONES</b>		
The Vacation of Mustapha . . . . .	8-Pt. I	3
The Romance of the Carpet . . . . .	9-Pt. I	31
The Legend of Mimir . . . . .	8-Pt. I	68
Rheumatism Movement Cure . . . . .	8-Pt.II	37
The Artless Prattle of Childhood . . . . .	7-Pt.II	106
<b>BURGESS, GELETT</b>		
The Bohemians of Boston . . . . .	7-Pt.II	141
The Lazy Roof . . . . .	9-Pt.I	149
My Feet . . . . .	9-Pt. I	149
<b>BURNS, ROBERT</b>		
My Heart's in the Highlands . . . . .	12	36
The Cotter's Saturday Night . . . . .	11	40
Autobiography . . . . .	17-Pt. I	43
Elegy on Captain Matthew Henderson . . . . .	15	61
To a Mountain Daisy . . . . .	14	109

# Authors' Index.

167

	VOL.	PAGE
<b>BURNS, ROBERT—Continued</b>		
The Banks of Doon . . . . .	12	146
Mary Morison . . . . .	12	147
O, Saw Ye Bonnie Lesley? . . . . .	12	148
O My Luve's Like a Red, Red Rose . . . . .	12	149
Ae Fond Kiss . . . . .	12	150
Of A' the Airts . . . . .	12	151
Highland Mary . . . . .	12	152
Bannockburn . . . . .	12	198
A Farewell . . . . .	12	199
It Was A' for our Rightfu' King . . . . .	12	200
John Anderson My Jo . . . . .	12	245
Tam O'Shanter . . . . .	11	253
Auld Lang Syne . . . . .	12	261
Thou Lingerin Star . . . . .	12	270
Lines Written on a Banknote . . . . .	13	273
<b>BURR, AMELIA JOSEPHINE</b>		
Fall In! . . . . .	15	211
<b>BURT, MAXWELL STRUTHERS</b>		
Resurgam . . . . .	13	292
<b>BUTLER, ELLIS PARKER</b>		
Just Like a Cat . . . . .	8-Pt. I	152
<b>BYNNER, WITTER</b>		
Sentence . . . . .	13	295
<b>BYRON, LORD</b>		
The Isles of Greece . . . . .	14	75
Darkness . . . . .	11	102
Ode to Napoleon Buonaparte . . . . .	13	103
Oh! Snatch'd Away in Beauty's Bloom . . . . .	15	113
Ode on Venice . . . . .	13	115
Stanzas for Music . . . . .	12	162
When We Two Parted . . . . .	12	163
She Walks in Beauty . . . . .	12	164
The Destruction of Sennacherib . . . . .	11	183
The Prisoner of Chillon . . . . .	11	191
Sonnet on Chillon . . . . .	13	222
On This Day I Complete My Thirty-Sixth year . . . . .	12	275
<b>CABELL, JAMES BRANCH</b>		
Porcelain Cups . . . . .	22-Pt. I	38
<b>CAMPBELL, THOMAS</b>		
To the Evening Star. . . . .	12	47
How Delicious Is the Winning . . . . .	12	165
Ye Mariners of England . . . . .	10	150
The Soldier's Dream. . . . .	10	186
Hohenlinden . . . . .	10	188
The Battle of the Baltic . . . . .	10	189
Lord Ullin's Daughter . . . . .	10	259
<b>CAMPION, THOMAS</b>		
Cherry-Ripe . . . . .	12	103
Follow Your Saint . . . . .	12	103
Vobiscum est Iope . . . . .	12	105

	VOL.	PAGE
CAREW, THOMAS		
Epitaph on the Lady Mary Villiers . . . . .	15	48
Disdain Returned . . . . .	12	133
Song . . . . .	12	134
To His Inconstant Mistress . . . . .	12	135
CAREY, HENRY		
Sally in Our Alley . . . . .	12	142
CARLETON, HENRY GUY		
The Thompson Street Poker Club . . . . .	7-Pt.II	116
CARLYLE, THOMAS		
Essay on Biography . . . . .	2-Pt. I	3
Boswell's Life of Johnson . . . . .	2-Pt. I	32
The French Revolution		
Mirabeau . . . . .	2-Pt. I	79
The Flight to Varennes . . . . .	2-Pt. I	87
Cromwell's Letters and Speeches		
Battle of Dunbar . . . . .	2-Pt. I	111
Sartor Resartus		
The Watch-Tower. . . . .	2-Pt. I	129
Ghosts . . . . .	2-Pt. I	134
Past and Present		
Labor . . . . .	2-Pt. I	138
Reward . . . . .	2-Pt. I	146
CARMAN, BLISS		
A Vagabond Song . . . . .	12	330
CARRYL, CHARLES E.		
The Walloping Window-Blind . . . . .	9-Pt.II	35
CATHER, WILLA SIBERT		
Grandmither, Think Not I Forget . . . . .	14	313
CHATRIAN, ALEXANDRE, AND EMILE ERCKMANN		
The Comet . . . . .	20-Pt.II	104
CHATTERTON, THOMAS		
Minstrel's Song . . . . .	15	40
CHENEY, JOHN VANCE		
The Happiest Heart . . . . .	14	318
CLEMENS, SAMUEL L. ("MARK TWAIN")		
Colonel Mulberry Sellers . . . . .	7-Pt.II	31
The Notorious Jumping Frog of Calaveras County . . . . .	7-Pt. I	122
CLOUGH, ARTHUR HUGH		
In a Lecture-Room . . . . .	14	272
Say Not the Struggle Nought Availeth . . . . .	14	272
Qua Cursum Ventus . . . . .	12	317
COATES, FLORENCE EARLE		
Place de la Concorde . . . . .	15	226
COLERIDGE, SAMUEL TAYLOR		
Frost at Midnight . . . . .	14	22
Love . . . . .	10	44
Kubla Khan . . . . .	14	80
France: An Ode . . . . .	13	99
Dejection: An Ode . . . . .	13	103
Youth and Age . . . . .	14	264

# Authors' Index

169

	VOL.	PAGE
<b>COLERIDGE, HARTLEY</b>		
Song . . . . .	12	166
Sonnets . . . . .	13	227
<b>COLLINS, WILLIAM</b>		
Ode Written in 1745 . . . . .	15	34
On the Death of Thomson . . . . .	15	59
The Passions . . . . .	13	81
Ode to Evening . . . . .	13	85
Dirge in Cymbeline . . . . .	15	112
<b>COLUM PADRIAC</b>		
An Old Woman of the Roads . . . . .	14	311
<b>CONE, HELEN GRAY</b>		
The Ride to the Lady . . . . .	10	311
<b>CONRAD, JOSEPH</b>		
The Lagoon . . . . .	22-Pt. I	17
Autobiography . . . . .	17-Pt. I	147
<b>CONSTABLE, HENRY</b>		
To Sir Philip Sidney's Soul . . . . .	13	181
<b>COWLEY, ABRAHAM</b>		
A Supplication . . . . .	13	59
On the Death of Mr. William Hervey. . . . .	15	80
<b>COWPER, WILLIAM</b>		
On the Loss of the Royal George . . . . .	10	148
To Mary Unwin . . . . .	13	205
Boadicea . . . . .	10	181
Verses . . . . .	14	221
The Diverting History of John Gilpin . . . . .	11	241
To Mary . . . . .	12	243
<b>COZZENS, FREDERICK S.</b>		
A Family Horse . . . . .	8-Pt. I	3
Living in the Country . . . . .	7-Pt. I	82
<b>CRAIK, DINAH MARIA MULOCK</b>		
Douglas, Douglas, Tender and True . . . . .	12	310
<b>CRASHAW, RICHARD</b>		
Wishes to His Supposed Mistress . . . . .	12	117
<b>CROSS, M. E.</b>		
O May I Join the Choir Invisible . . . . .	15	185
<b>CUNNINGHAM, ALLAN</b>		
A Wet Sheet and a Flowing Sea . . . . .	12	73
Hame, Hame, Hame. . . . .	12	309
<b>CUNNINGHAME, GRAHAM, ROBERT</b>		
If Doughty Deeds . . . . .	12	153
<b>DALY, THOMAS AUGUSTINE</b>		
Inscription for a Fireplace . . . . .	13	294
<b>DANIEL, SAMUEL</b>		
Love Is a Sickness . . . . .	12	108
Delia . . . . .	13	181
<b>DARGAN, OLIVE TILFORD</b>		
"There's Rosemary" . . . . .	13	287
<b>DARLEY, GEORGE</b>		
Song . . . . .	12	170

	VOL.	PAGE
DASKAM, JOSEPHINE DODGE		
The Woman Who Was Not Athletic . . . . .	9-Pt.II	78
The Woman Who Used Her Theory . . . . .	9-Pt.II	80
The Woman Who Helped Her Sister . . . . .	9-Pt.II	81
DAUDET, ALPHONSE		
The Siege of Berlin . . . . .	21-Pt. I	129
DAVENANT, SIR WILLIAM		
The Lark Now Leaves His Wat'ry Nest . . . . .	12	131
DAVIDSON, JOHN		
Butterflies. . . . .	12	345
DAVIES, WILLIAM H.		
Catharine . . . . .	11	327
DAVIS, FANNIE STEARNS		
Souls . . . . .	14	317
DAVIS, RICHARD HARDING		
Mr. Travers's First Hunt . . . . .	22-Pt. I	135
DAVIS, SAM		
The First Piano in a Mining-Camp . . . . .	9-Pt. I	34
DAY, HOLMAN F.		
Tale of the Kennebec Mariner . . . . .	9-Pt.II	10
Grampy Sings a Song . . . . .	9-Pt.II	64
Cure for Homesickness . . . . .	9-Pt.II	129
DEKKER, THOMAS		
The Happy Heart . . . . .	12	223
DE LA MARE, WALTER		
The Listeners . . . . .	11	326
DE QUINCEY, THOMAS		
The Affliction of Childhood. . . . .	4-Pt.II	3
Confessions of an English Opium-Eater		
The Pleasures of Opium . . . . .	4-Pt.II	31
The Pains of Opium . . . . .	4-Pt.II	73
On the Knocking at the Gate in Macbeth		
The English Mail-Coach		
Going down with Victory . . . . .	4-Pt.II	107
The Vision of Sudden Death. . . . .	4-Pt.II	119
Levana and Our Ladies of Sorrow . . . . .	4-Pt.II	145
DERBY, G. H. ("PHOENIX," "SQUIBOB")		
Illustrated Newspapers . . . . .	7-Pt.II	11
Tushmaker's Toothpuller . . . . .	7-Pt.II	53
DE VOLTAIRE, FRANÇOIS MARIE AROUET		
Jeannot and Colin . . . . .	22-Pt. I	1
DICKENS, CHARLES		
The Trial for Murder . . . . .	21-Pt. I	1
Autobiography . . . . .	17-Pt. I	99
DICKINSON, EMILY		
Our Share of Night to Bear . . . . .	13	282
Heart, We Will Forget Him . . . . .	13	282
DOBSON, AUSTIN		
The Ballad of Prose and Rhyme . . . . .	12	335
DODGE, MARY MAPES		
Miss Malony on the Chinese Question . . . . .	7-Pt.II	20

# Authors' Index

171

	VOL.	PAGE
DOMETT, ALFRED		
A Christmas Hymn . . . . .	15	178
DONNE, JOHN		
A Burnt Ship . . . . .	13	272
The Dream . . . . .	12	137
The Will . . . . .	15	156
Death . . . . .	13	195
"DOOLEY, MR.," <i>see</i> Dunne, F. P.		
DOUGLAS, JAMIE [?]		
Waly, Waly, Up the Bank . . . . .	10	28
DOYLE, SIR ARTHUR CONAN		
The Dancing Men . . . . .	22-Pt. I	63
DOYLE, SIR FRANCIS HASTINGS		
The Private of the Bluffs . . . . .	11	284
DRAKE, JOSEPH RODMAN		
The American Flag . . . . .	12	215
DRAYTON, MICHAEL		
Idea . . . . .	13	182
Agincourt . . . . .	10	176
DRINKWATER, JOHN		
Birthright . . . . .	15	199
DRUMMOND, WILLIAM		
Invocation . . . . .	12	24
I Know That All Beneath the Moon Decays . . . . .	13	196
For the Baptist . . . . .	13	197
To His Lure . . . . .	13	198
DRYDEN, JOHN		
A Song for St. Cecilia's Day, 1687. . . . .	13	61
Alexander's Feast . . . . .	13	63
Ah, How Sweet It Is to Lovel . . . . .	12	140
On Milton . . . . .	13	272
DUFFERIN, LADY		
Lament of the Irish Emigrant . . . . .	15	128
DUNNE, F. P. ("MR. DOOLEY")		
On Expert Testimony . . . . .	9-Pt. II	13
Home Life of Geniuses . . . . .	9-Pt. II	56
Work and Sport . . . . .	9-Pt. II	87
On Gold-Seeking . . . . .	9-Pt. I	99
The City as a Summer Resort . . . . .	9-Pt. II	138
Avarice and Generosity . . . . .	9-Pt. II	144
DUNSANY, LORD		
A Night At An Inn . . . . .	18	1
Songs from an Evil Wood: III and IV. . . . .	15	221
ELLIOT, JEAN		
A Lament for Flodden . . . . .	10	251
EMERSON, RALPH WALDO		
Waldeinsamkeit . . . . .	14	39
The World-Soul . . . . .	12	59
To the Humblebee . . . . .	12	64
The Titmouse . . . . .	12	66
The Snow-Storm . . . . .	14	93

	VOL.	PAGE
<b>EMERSON, RALPH WALDO—Continued</b>		
The Rhodora . . . . .	14	115
Ode . . . . .	13	167
Concord Hymn . . . . .	12	218
Good-by . . . . .	12	228
Each and All . . . . .	14	262
The Forerunners . . . . .	14	265
Terminus . . . . .	14	267
The Problem . . . . .	14	268
Brahma . . . . .	14	271
<b>ERCKMANN, EMILE AND ALEX, CHATREON</b>		
The Comet . . . . .	20-Pt.II	104
<b>FABER, FREDERICK WILLIAM</b>		
The Will of God . . . . .	15	181
"FAMILIAS, P."		
The Night After Christmas . . . . .	9-Pt. I	75
<b>FERBER, EDNA</b>		
The Gay Old Dog . . . . .	22-Pt.II	81
<b>FERGUSON, SAMUEL</b>		
The Forging of the Anchor . . . . .	14	82
<b>FELD, EUGENE</b>		
The Truth About Horace . . . . .	9-Pt. I	17
Dibdin's Ghost . . . . .	9-Pt.II	44
The Little Peach . . . . .	8-Pt. I	86
Baked Beans and Culture . . . . .	9-Pt. I	86
The Cyclopeedy . . . . .	9-Pt. I	127
Dutch Lullaby . . . . .	12	250
<b>FIELDS, JAMES</b>		
The Owl-Critic . . . . .	7-Pt. I	41
The Alarmed Skipper . . . . .	7-Pt. I	75
<b>FLAGG, JAMES MONTGOMERY</b>		
Said Opie Read . . . . .	8-Pt. I	173
<b>FLECKER, JAMES ELROY</b>		
The Ballad of Camden Town . . . . .	10	295
The dying Patriot . . . . .	13	34
7		
<b>FLETCHER, GILES</b>		
Wooing Song . . . . .	12	101
<b>FLETCHER, JOHN</b>		
Love's Emblems . . . . .	12	29
Hear, Ye Ladies . . . . .	12	132
Melancholy . . . . .	12	278
<b>FLETCHER, PHINEAS</b>		
A Hymn . . . . .	12	317
<b>FORD, JAMES L.</b>		
The Society Reporter's Christmas . . . . .	8-Pt. I	57
The Dying Gag . . . . .	9-Pt.II	119
<b>FORD, SIMEON</b>		
A Gentle Complaint . . . . .	7-Pt. I	104
At A Turkish Bath . . . . .	9-Pt.II	74
The Discomforts of Travel . . . . .	9-Pt.II	123
Boyhood in a New England Hotel . . . . .	9-Pt. I	123

# Authors' Index.

I73

	VOL.	PAGE
FOSS, SAM WALTER		
The Prayer of Cyrus Brown . . . . .	9-Pt.II	8
The Meeting of the Clabberhouses . . . . .	8-Pt. I	39
A Modern Martyrdom . . . . .	9-Pt.II	84
The Ideal Husband to His Wife . . . . .	9-Pt. I	103
FRANKLIN, BENJAMIN		
Maxims . . . . .	7-Pt. I	11
Model of a Letter of Recommendation of a Person You Are Unacquainted With . . . . .	7-Pt. I	11
Epitaph for Himself . . . . .	7-Pt. I	12
Autobiography—Selections		
Early Life . . . . .	6-Pt.II	3
Settling Down . . . . .	6-Pt.II	76
Rules of Conduct . . . . .	6-Pt.II	86
Public Affairs . . . . .	6-Pt.II	102
George Whitefield . . . . .	6-Pt.II	108
The Franklin Stove . . . . .	6-Pt.II	115
Civic Pride . . . . .	6-Pt.II	117
Philosophical Experiments . . . . .	6-Pt.II	125
Poor Richard's Almanac . . . . .	6-Pt.II	133
Selected Essays		
Advice to a Young Tradesman . . . . .	6-Pt.II	153
The Whistle . . . . .	6-Pt.II	156
Necessary Hints to Those That Would Be Rich . . . . .	6-Pt.II	160
Motion for Prayers . . . . .	6-Pt.II	162
Letters		
To Dr. Priestley . . . . .	6-Pt.II	167
To Mr. Strahan . . . . .	6-Pt.II	169
To General Washington . . . . .	6-Pt.II	170
To Dr. Mather . . . . .	6-Pt.II	172
To the Bishop of St. Asaph's . . . . .	6-Pt.II	175
FREEMAN, MRS., <i>see</i> WILKINS, MARY ELEANOR (MRS. FREEMAN).		
FRENEAU, PHILIP		
The Wild Honeysuckle . . . . .	14	113
GALSWORTHY, JOHN		
The Little Man . . . . .	18	227
GARRISON, THEODOSSIA		
A Love Song . . . . .	12	338
GAUTIER, THEOPHILE		
The Mummy's Foot . . . . .	19-Pt. I	90
GAY, JOHN		
Black-eyed Susan . . . . .	10	32
GERSTENBERG, ALICE		
Overstones . . . . .	18	139
GIRSON, WILFRID WILSON		
The Fear . . . . .	15	216
Back . . . . .	15	216
The Return . . . . .	15	217
GILLIAN S. W.		
Fianigin to Flannigan . . . . .	9-Pt. I	92

	VOL.	PAGE
<b>GOLDSMITH, OLIVER</b>		
When Lovely Woman Stoops to Folly . . . . .	13	273
<b>GOODMAN, EDWARD</b>		
Eugenically Speaking . . . . .	18	193
<b>GRAHAM, JAMES</b>		
My Dear and Only Love, I Pray . . . . .	12	144
<b>GRANT, ULYSSES SIMPSON</b>		
Autobiography . . . . .	16-Pt.II	3
<b>GRAVES, ROBERT</b>		
It's a Queer Time . . . . .	15	219
<b>GRAY, THOMAS</b>		
Elegy Written in a Country Churchyard . . . . .	15	12
Ode to Adversity. . . . .	13	70
Ode on a Distant Prospect of Eton College . . . . .	13	72
The Progress of Poesy . . . . .	13	76
<b>GREENE, ALBERT GORTON</b>		
Old Grimes . . . . .	7-Pt. I	19
<b>GREENE, ROBERT</b>		
Sephestia's Lullaby . . . . .	12	247
<b>GRENFELL, JULIAN</b>		
Into Battle . . . . .	15	217
<b>GREVILLE, FULKE</b>		
On Sir Philip Sidney. . . . .	15	49
<b>GUINEY, LOUISE IMOGEN</b>		
Tryste Noël . . . . .	15	202
<b>GUITERMAN, ARTHUR</b>		
Strictly Germ-Proof . . . . .	7-Pt. I	141
In the Hospital . . . . .	15	203
<b>HABINGTON, WILLIAM</b>		
To Roses in the Bosom of Castara . . . . .	12	116
<b>HAGEDORN, HERMANN</b>		
Song Is So Old . . . . .	12	337
<b>HALE, EDWARD EVERETT</b>		
The Man Without a Country . . . . .	21-Pt.II	57
My Double, and How He Undid me . . . . .	Pt. I	124
<b>HALLECK, FITZ-GREENE</b>		
Burns . . . . .	15	67
Joseph Rodman Drake . . . . .	15	104
Marco Bozzaris . . . . .	11	187
<b>HALPINE, CHARLES GRAHAM</b>		
Irish Astronomy . . . . .	8-Pt.II	79
<b>HAMILTON, ALEXANDER</b>		
Autobiography . . . . .	16-Pt. I	71
<b>HARDY, THOMAS</b>		
The Oxen . . . . .	15	201
She Hears the Storm . . . . .	14	312
<b>HARTE, FRANCIS BRET</b>		
The Outcasts of Poker Flat. . . . .	20-Pt. I	30
Melons . . . . .	7-Pt.II	41
The Society upon the Stanislaus . . . . .	7-Pt.II	57
Her Letter . . . . .	8-Pt. I	113

# Authors' Index

175

	VOL	PAGE
<b>HARTE, FRANCIS BRET—Continued</b>		
To the Pliocene Skull . . . . .	8-Pt. I	145
Plain Language from Truthful James . . . . .	II	234
Ramon . . . . .	II	285
<b>HAWTHORNE, NATHANIEL</b>		
Dr. Heidegger's Experiment . . . . .	3-Pt. I	3
The Birthmark . . . . .	3-Pt. I	23
Ethan Brand . . . . .	3-Pt. I	55
The Great Carbuncle . . . . .	20-Pt. II	39
Autobiography . . . . .	17-Pt. I	74
Wakefield . . . . .	3-Pt. I	85
The Minister's Black Veil . . . . .	21-Pt. I	107
The Great Stone Face . . . . .	3-Pt. I	103
The Gray Champion . . . . .	3-Pt. I	139
<b>HAY, JOHN</b>		
Little Breeches . . . . .	7-Pt. I	45
<b>HAYNE, PAUL HAMILTON</b>		
In Harbor . . . . .	15	142
Between the Sunken Sun and the New Moon . . . . .	13	265
<b>HEMANS, FELICIA DOROTHEA</b>		
The Landing of the Pilgrim Fathers in New England . . . . .	10	151
<b>HENRY, O.</b>		
The Furnished Room . . . . .	22-Pt. I	140
The Gift of the Magi . . . . .	22-Pt. II	48
<b>HERBERT, GEORGE</b>		
The Elixir . . . . .	15	105
Discipline . . . . .	15	151
Easter . . . . .	15	152
The Pulley . . . . .	15	153
Virtue . . . . .	15	154
<b>HERFORD, OLIVER</b>		
Gold . . . . .	9-Pt. II	9
Child's Natural History . . . . .	9-Pt. II	37
Metaphysics . . . . .	9-Pt. II	128
The End of the World . . . . .	9-Pt. I	120
<b>HERGESHEIMER, JOSEPH</b>		
A Sprig of Lemon Verbena . . . . .	22-Pt. II	1
<b>HERRICK, ROBERT</b>		
Corinna's Going a-Maying . . . . .	12	30
To Blossoms . . . . .	12	33
To Daffodils . . . . .	12	34
To Violets . . . . .	12	35
To Meadows . . . . .	12	35
Lacrimae . . . . .	15	41
To Dianeme . . . . .	12	123
Upon Julia's Clothes . . . . .	12	124
The Primrose . . . . .	12	124
To the Virgins, to Make Much of Time . . . . .	12	125
Delight in Disorder . . . . .	12	125
To Anthea . . . . .	12	126
To Daisies . . . . .	12	127

# 176 Authors' Index

	VOL.	PAGE
HERRICK, ROBERT—Continued		
The Night-Piece . . . . .	12	128
Litany to the Holy Spirit . . . . .	15	158
HEWLETT, MAURICE		
Soldier, Soldier . . . . .	15	212
HEYSE, JOHANN LUDWIG PAUL		
L'Arrabiata . . . . .	20-Pt. I	130
HEYWOOD, JOHN		
A Praise of His Lady . . . . .	12	79
HEYWOOD, THOMAS		
Pack, Clouds, Away . . . . .	12	107
HOBART, GEORGE V.		
John Henry at the Races . . . . .	9-Pt. II	95
HODGSON, RALPH		
Eve . . . . .	II	324
The Gypsy Girl . . . . .	14	299
HOFFMAN, CHARLES FENNO		
Monterey . . . . .	10	206
HOGG, JAMES		
Kilmenny . . . . .	II	151
HOLLEY, MARIETTA		
An Unmarried Female . . . . .	8-Pt. II	26
HOLMES, OLIVER WENDELL		
My Aunt . . . . .	7-Pt. I	23
Latter-Day Warnings . . . . .	7-Pt. I	34
Contentment . . . . .	7-Pt. I	35
An Aphorism, and a Lecture . . . . .	8-Pt. II	44
Foreign Correspondence . . . . .	7-Pt. I	77
The Chambered Nautilus . . . . .	14	108
Music-Pounding . . . . .	7-Pt. I	80
The Height of the Ridiculous . . . . .	8-Pt. I	118
The Ballad of the Oysterman . . . . .	7-Pt. I	105
The Last Leaf . . . . .	14	167
Old Ironsides . . . . .	12	217
The One-Hoss-Shay . . . . .	II	236
HOOD, THOMAS		
Flowers . . . . .	12	53
The Bridge of Sighs . . . . .	15	124
The Death-Bed . . . . .	15	131
Autumn . . . . .	13	148
Ruth . . . . .	14	157
It Was Not in the Winter . . . . .	12	167
Fair Ines . . . . .	12	168
Sonnets . . . . .	13	230
The Dream of Eugene Aram . . . . .	11	265
I Remember, I Remember . . . . .	12	269
The Song of the Shirt . . . . .	12	292
HOUGHTON, LORD (RICHARD MONCKTON MILNES)		
The Men of Old . . . . .	14	133
The Brook-Side . . . . .	12	177
HOUSMAN, ALFRED E.		
A Shropshire Lad-XIII . . . . .	12	340

# Authors' Index

177

	VOL.	PAGE
HOVEY, RICHARD The Sea Gypsy . . . . .	12	334
HOWELLS, WILLIAM DEAN Mrs. Johnson . . . . .	8-Pt.II	107
HUNT, LEIGH Abou Ben Adhem . . . . .	11	121
Jenny Kissed Me . . . . .	12	158
INGELOW, JEAN The High-Tide on the Coast of Lincolnshire . . . . .	10	263
IRVING, SIR HENRY Autobiography . . . . .	17-Pt.II	39
IRVING, WASHINGTON The Angler . . . . .	3-Pt.II	5
Rip Van Winkle . . . . .	19-Pt.II	71
Wouter Van Twiller . . . . .	7-Pt. I	3
Rural Life in England . . . . .	3-Pt.II	23
The Devil and Tom Walker . . . . .	3-Pt.II	37
The Voyage . . . . .	3-Pt.II	61
Westminster Abbey . . . . .	3-Pt.II	75
Stratford-on-Avon . . . . .	3-Pt.II	95
The Stout Gentleman . . . . .	3-Pt.II	129
IRWIN, WALLACE The Servant Problem . . . . .	7-Pt. I	132
JEFFERSON, JOSEPH Autobiography . . . . .	17-Pt.II	3
JEFFERSON, THOMAS Autobiography . . . . .	16-Pt. I	43
JONES, SIR WILLIAM What Constitutes a State? . . . . .	13	88
JONSON, BEN Hymn to Diana . . . . .	12	14
A Pindaric Ode . . . . .	13	37
Epitaph on the Countess of Pembroke . . . . .	15	46
On Elizabeth L. H. . . . .	15	47
Her Triumph . . . . .	12	89
To Celia . . . . .	12	90
Simplex Munditus . . . . .	12	91
KEATS, JOHN The Eve of St. Agnes . . . . .	11	68
La Belle Dame Sans Merci . . . . .	10	85
Ode to a Nightingale . . . . .	13	132
Ode . . . . .	13	135
Ode on a Grecian Urn . . . . .	13	137
Ode to Psyche . . . . .	13	139
To Autumn . . . . .	13	142
Fancy . . . . .	13	143
Robin Hood . . . . .	14	146
Sonnets . . . . .	13	223
In a Drear-nighted December . . . . .	12	268

	VOL.	PAGE
<b>KEBLE, JOHN</b>		
Morning . . . . .	15	173
Evening . . . . .	15	175
<b>KEILEY, JARVIS</b>		
The Song of the Jellyfish . . . . .	9-Pt.II	63
<b>KELLER, HELEN</b>		
Autobiography . . . . .	17-Pt. I	167
<b>KELLEY, ANDREW V. ("PARMENAS MIX")</b>		
He Came to Pay . . . . .	7-Pt. I	102
<b>KEY, FRANCIS SCOTT</b>		
The Star-Spangled Banner . . . . .	12	213
<b>KILMER, JOYCE</b>		
A Ballad of Three . . . . .	10	310
Trees . . . . .	12	329
<b>KING BEN</b>		
If I Should Die To-night . . . . .	9-Pt.II	7
The Pessimist . . . . .	9-Pt. I	94
<b>KINGSLEY, CHARLES</b>		
Oh! That We Two Were Maying . . . . .	12	175
The Last Buccaneer . . . . .	14	240
The Sands of Dee . . . . .	10	261
The Three Fishers . . . . .	10	262
Lorraine . . . . .	11	306
<b>KIPLING, RUDYARD</b>		
The Man Who Would Be King . . . . .	21-Pt.II	1
Without Benefit of Clergy . . . . .	19-Pt. I	54
<b>KOUNTZ, WILLIAM J., JR. ("BILLY BAXTER")</b>		
In Society . . . . .	9-Pt.II	108
<b>LAMB, CHARLES</b>		
The Old Familiar Faces . . . . .	15	73
Hester . . . . .	15	75
Essays . . . . .		
The Two Races of Men . . . . .	5-Pt.II	3
New Year's Eve . . . . .	5-Pt.II	11
Imperfect Sympathies . . . . .	5-Pt.II	21
Dream Children: A Reverie . . . . .	5-Pt.II	34
A Dissertation upon Roast Pig . . . . .	5-Pt.II	40
On Some of the Old Actors . . . . .	5-Pt.II	52
Detached Thoughts on Books and Reading . . . . .	5-Pt.II	70
The Superannuated Man . . . . .	5-Pt.II	80
Old China . . . . .	5-Pt.II	91
Letters . . . . .		
To Coleridge . . . . .	5-Pt.II	103
To Coleridge . . . . .	5-Pt.II	105
To Manning . . . . .	5-Pt.II	112
To Wordsworth . . . . .	5-Pt.II	114
To Manning . . . . .	5-Pt.II	117
To Miss Hutchinson . . . . .	5-Pt.II	122
To J. Taylor . . . . .	5-Pt.II	123
To J. Taylor . . . . .	5-Pt.II	125
To Bernard Barton . . . . .	5-Pt.II	127

# Authors' Index

179

	TOL.	PAGE
<b>LAMB, CHARLES—Continued</b>		
To Wordsworth . . . . .	5-Pt.II	129
To Bernard Barton . . . . .	5-Pt.II	133
To Wordsworth . . . . .	5-Pt.II	136
To Wordsworth . . . . .	5-Pt.II	143
<b>VerSES</b>		
A Farewell to Tobacco . . . . .	5-Pt.II	149
She is Going . . . . .	5-Pt.II	154
<b>LANDOR, WALTER SAVAGE</b>		
To the Sister of Elia . . . . .	15	76
Rose Aylmer . . . . .	15	119
The Maid's Lament . . . . .	15	119
To Robert Browning . . . . .	14	151
To Wordsworth . . . . .	14	148
Mother, I Cannot Mind My Wheel . . . . .	12	273
On His Seventy-Fifth Birthday . . . . .	13	278
<b>LANIER, SIDNEY</b>		
Sunrise . . . . .	14	25
The Stirrup-Cup . . . . .	13	283
The Marshes of Glynn . . . . .	14	55
A Ballad of Trees and the Master . . . . .	12	316
<b>LANIGAN, GEORGE T.</b>		
The Villager and the Snake. . . . .	9-Pt. I	19
The Amateur Orlando . . . . .	9-Pt. I	26
The Ahkoond of Swat . . . . .	8-Pt. I	37
The Ostrich and the Hen . . . . .	8-Pt. I	45
The Grasshopper and the Ant . . . . .	8-Pt. I	45
The Philosopher and the Simpleton . . . . .	8-Pt. I	46
The Shark and the Patriarch . . . . .	8-Pt. I	46
The Fox and the Crow . . . . .	7-Pt.II	122
<b>LARCOM, LUCY</b>		
A Strip of Blue . . . . .	14	42
<b>LEACOCK, STEPHEN</b>		
My Financial Career . . . . .	9-Pt.II	19
<b>LEE, ROBERT E.</b>		
Autobiography . . . . .	16-Pt.II	62
<b>LE GALLIENNE, RICHARD</b>		
May Is Building Her House . . . . .	12	328
<b>LELAND, CHARLES GODFREY</b>		
Ballad . . . . .	7-Pt.II	51
Hans Breitmann's Party . . . . .	7-Pt. I	96
<b>LEWIS, CHARLES B. ("M Quad")</b>		
The Patent Gas Regulator . . . . .	9-Pt.II	3
Two Cases of Grip . . . . .	8-Pt. I	50
<b>LINCOLN, ABRAHAM</b>		
Speeches—Selected		
The Whigs and the Mexican War . . . . .	5-Pt. I	3
Notes for a Law Lecture . . . . .	5-Pt. I	7
Fragment on Slavery . . . . .	5-Pt. I	11
The Dred Scott Decision and the Declaration of Independence . . . . .	5-Pt. I	13
Springfield Speech . . . . .	5-Pt. I	23

	VOL.	PAGE
<b>LINCOLN, ABRAHAM—Continued</b>		
Address at Cooper Institute . . . . .	5-Pt. I	37
Farewell at Springfield . . . . .	5-Pt. I	70
Speech in Independence Hall, Philadelphia . . . . .	5-Pt. I	71
First Inaugural Address . . . . .	5-Pt. I	74
Emancipation Proclamation . . . . .	5-Pt. I	90
Ship of State and Pilot, May, 1863 . . . . .	5-Pt. I	94
Speech to 166th Ohio Regiment . . . . .	5-Pt. I	96
Response to Serenade . . . . .	5-Pt. I	98
Reply to Committee on Electoral Count . . . . .	5-Pt. I	101
The Last Address in Public, April 11, 1865 . . . . .	5-Pt. I	102
Gettysburg Address . . . . .	5-Pt. I	107
<b>Letters</b>		
To McClellan . . . . .	5-Pt. I	109
To Seward . . . . .	5-Pt. I	111
To Mrs. Lincoln . . . . .	5-Pt. I	113
To the Workingmen of Manchester . . . . .	5-Pt. I	115
To Burnside . . . . .	5-Pt. I	118
To Astor, Roosevelt, and Sands, Nov. 9, 1863 . . . . .	5-Pt. I	119
To Edward Everett . . . . .	5-Pt. I	120
To Grant . . . . .	5-Pt. I	121
To Wm. Cullen Bryant . . . . .	5-Pt. I	122
To Thurlow Weed . . . . .	5-Pt. I	124
Autobiography . . . . .	16-Pt. I	93
<b>LINDSAY, LADY ANNE</b>		
Auld Robin Gray . . . . .	10	30
<b>LINDSAY, VACHEL</b>		
Abraham Lincoln Walks at Midnight . . . . .	14	298
<b>LODGE, THOMAS</b>		
Rosalind's Madrigal . . . . .	12	83
Rosalind's Description . . . . .	12	84
<b>LOGAN, JOHN</b>		
To the Cuckoo . . . . .	12	37
Thy Braes Were Bonny . . . . .	10	249
<b>LONDON, JACK</b>		
Jan the Unrepentant . . . . .	22-Pt. II	135
<b>LONGFELLOW, HENRY WADSWORTH</b>		
Autobiography . . . . .	17-Pt. I	3
Hymn to the Night . . . . .	12	46
The Light of Stars . . . . .	12	48
Daybreak . . . . .	12	49
Seaweed . . . . .	14	88
The Building of the Ship . . . . .	11	89
Rain in Summer . . . . .	14	96
Charles Sumner . . . . .	15	111
The Skeleton in Armor . . . . .	10	124
Resignation . . . . .	15	131
The Village Blacksmith . . . . .	14	165
The Wreck of the Hesperus . . . . .	10	156
Sir Humphrey Gilbert . . . . .	10	160
A Ballad of the French Fleet . . . . .	10	202
Trans. Dante's "Divine Comedy" . . . . .	13	240

# Authors' Index

181

	VOL.	PAGE
<b>LONGFELLOW, HENRY WADSWORTH—Continued</b>		
Nature . . . . .	13	244
The Day is Done . . . . .	12	240
A Psalm of Life . . . . .	14	247
The Beleaguered City . . . . .	14	249
My Lost Youth . . . . .	12	263
The Bridge . . . . .	12	279
The Arrow and the Song . . . . .	12	283
<b>LOOMIS, CHARLES BATELL</b>		
O-U-G-H . . . . .	7-Pt. I	143
<b>LOVELACE, RICHARD</b>		
The Grasshopper . . . . .	12	30
To Lucasta, Going Beyond the Seas . . . . .	12	129
To Althea from Prison . . . . .	12	130
To Lucasta, on Going to the Wars . . . . .	12	198
<b>LOVER, SAMUEL</b>		
The Gridiron . . . . .	19-Pt. II	59
<b>LOWELL, AMY</b>		
Madonna of the Evening Flowers . . . . .	11	319
A Winter Ride . . . . .	12	331
<b>LOWELL, JAMES RUSSELL</b>		
A Letter: Biglow Papers . . . . .	7-Pt. II	25
The Yankee Recruit . . . . .	7-Pt. I	52
The Vision of Sir Launfal . . . . .	11	107
To the Dandelion . . . . .	14	116
Without and Within . . . . .	8-Pt. II	72
Rhœcus . . . . .	11	127
She Came and Went . . . . .	15	134
The First Snow-Fall . . . . .	15	135
The Sower . . . . .	14	144
To the Past . . . . .	13	161
To the Future . . . . .	13	164
What Mr. Robinson Thinks . . . . .	7-Pt. I	115
The Courtin' . . . . .	11	230
Sonnets . . . . .	13	251
What Rabbi Jehosha Said . . . . .	14	282
<b>LOWELL, ROBERT</b>		
The Relief of Lucknow . . . . .	11	184
<b>LUMMIS, C. F.</b>		
A Poe-'em of Passion . . . . .	9-Pt. II	137
<b>LYLY, JOHN</b>		
Spring's Welcome . . . . .	12	15
Cupid and Campaspe . . . . .	12	86
<b>LYTTEL, HENRY FRANCIS</b>		
Abide With Me . . . . .	15	180
<b>LYTTON, WILLIAM HAINES</b>		
Antony to Cleopatra . . . . .	14	238
<b>LYFTON, EARL OF</b>		
Aux Italiens . . . . .	11	224
<b>MACAULAY, LORD</b>		
Ivy . . . . .	10	194

		VOL.	PAGE
MACAULAY, LORD—Continued			
Essays—Selections			
The Task of the Modern Historian . . . . .	2-Pt.II	3	
The Puritans . . . . .	2-Pt.II	23	
Dr. Samuel Johnson			
His Biographer . . . . .	2-Pt.II	30	
His Character and Career . . . . .	2-Pt.II	39	
Lord Byron			
The Man . . . . .	2-Pt.II	80	
The Poet . . . . .	2-Pt.II	94	
History of England—Selections			
England Under the Restoration			
The Country Gentlemen . . . . .	2-Pt.II	110	
Polite Literature . . . . .	2-Pt.II	119	
MACDONALD, GEORGE			
The Earl o' Quarterdeck . . . . .		10	300
MACKAYE, PERCY			
The Automobile . . . . .		13	290
MACMILLAN MARY			
The Shadowed Star . . . . .		18	273
McCRAE, JOHN			
In Flanders Fields . . . . .		15	214
McMASTER, GUY HUMPHREYS			
Carmen Bellicosum . . . . .		10	204
MAHONY, FRANCIS			
The Bells of Shandon . . . . .		12	238
MANGAN, JAMES CLARENCE			
My Dark Rosaleen . . . . .		12	210
MANSFIELD, RICHARD			
Autobiography . . . . .		17-Pt.II	61
MARBLE, DANFORTH			
The Hoosier and the Salt-Pile . . . . .		8-Pt.II	62
MARKHAM, EDWIN			
Outwitted . . . . .		13	294
The Man with the Hoe . . . . .		14	294
Lincoln, the Man of the People . . . . .		14	296
MARLOWE, CHRISTOPHER			
The Passionate Shepherd to His Love . . . . .		12	97
MARQUIS, DON			
Chant Royal of the Dejected Dipsomaniac . . .		9-Pt. I	143
MARSTON, PHILIP BOURKE			
How My Song of Her Began . . . . .		13	266
MARTIN, E. S.			
Infirm . . . . .		9-Pt. I	115
Epithalamium . . . . .		9-Pt.II	116
MARVELL, ANDREW			
Bermudas . . . . .		15	162
An Horatian Ode . . . . .		13	54
The Garden . . . . .		14	20
MASEFIELD, JOHN			
Sea Fever . . . . .		12	334

# Authors' Index

183

	VOL.	PAGE
MASSON, THOMAS L.		
My Subway Guard Friend . . . . .	9-Pt. I	140
MASTERS, EDGAR LEE		
Isaiah Beethoven . . . . .	14	308
MAUPASSANT, HENRI RENÉ ALBERT GUY DE		
The Necklace . . . . .	21-Pt. I	94
The Piece of String . . . . .	21-Pt. II	96
MESSINGER, ROBERT HINCKLEY		
A Winter Wish . . . . .	12	259
MEYNELI ALICE		
A Dead Harvest . . . . .	14	292
MICKLE, W. J.		
The Sailor's Wife . . . . .	10	34
MILNES RICHARD, MONCKTON		
The Men of Old . . . . .	14	133
The Brook-Side . . . . .	12	177
MILTON, JOHN		
L'Allegro . . . . .	14	9
Il Penseroso . . . . .	14	14
Echo . . . . .	12	25
Sabrina . . . . .	12	26
The Spirit's Epilogue . . . . .	12	27
Ode on the Morning of Christ's Nativity . . . . .	13	42
An Epitaph on the Admirable Dramatic Poet, W. Shakespeare . . . . .	15	44
Lycidas . . . . .	15	52
On Time . . . . .	13	52
At a Solemn Music . . . . .	13	53
Sonnets . . . . .	13	198
MIX, PARMENAS, <i>see</i> KELLEY, ANDREW V.		
MONTGOMERIE, ALEXANDER		
The Night Is Near Gone . . . . .	12	11
MOODY, WILLIAM VAUGHN		
Gloucester Moors . . . . .	11	320
MOORE, THOMAS		
The Lake of the Dismal Swamp . . . . .	11	83
Fly to the Desert, Fly With Me . . . . .	12	155
Believe Me, If All Those Endearing Young Charms	12	157
As Slow Our Ship . . . . .	12	232
A Canadian Boat-Song . . . . .	12	233
The Harp That Once Through Tara's Halls . . . . .	12	288
Oft, in the Stilly Night . . . . .	12	271
At the Mid Hour of Night . . . . .	12	304
MORLEY, CHRISTOPHER		
The Haunting Beauty of Strychnine . . . . .	9-Pt. I	135
Rhubarb . . . . .	22-Pt. II	56
Secret Laughter . . . . .	13	295
MORRIS, WILLIAM		
February . . . . .	14	102
March . . . . .	14	103
May . . . . .	14	104
October . . . . .	14	105

	VOL.	PAGE
<b>MORRIS, WILLIAM—Continued</b>		
Summer Dawn . . . . .	12	172
The Nymph's Song to Hylas . . . . .	12	173
The Voice of Toil . . . . .	12	290
The Shameful Death . . . . .	10	277
<b>MUKERJI, DHAN GOPAL</b>		
The Judgment of Indra . . . . .	18	257
<b>MUNDAY, ANTHONY</b>		
Beauty Sat Bathing . . . . .	12	88
<b>MUNKITTRICK, RICHARD K.</b>		
The Patriotic Tourist . . . . .	9-Pt. II	47
What's in a Name? . . . . .	9-Pt. II	103
'Tis Ever Thus . . . . .	9-Pt. II	152
<b>MURPHY, JOSEPH QUINLAN</b>		
Casey at the Bat . . . . .	9-Pt. I	95
<b>NAIRNE, BARONESS (CAROLINA OLIPHANT)</b>		
The Laird o' Cockpen . . . . .	11	251
The Laird o' the Leal . . . . .	12	311
<b>NASH, THOMAS</b>		
Spring . . . . .	12	15
<b>NEIHARDT, JOHN G.</b>		
Envoi . . . . .	15	200
<b>NEWELL, ROBERT HENRY</b>		
The American Traveler . . . . .	9-Pt. II	105
<b>NEWMAN, JOHN HENRY</b>		
The Pillar of the Cloud ("Lead, Kindly Light") .	12	323
Sensitiveness . . . . .	15	183
Flowers Without Fruit . . . . .	15	184
<b>NEWTON, JOHN</b>		
The Quiet Heart . . . . .	15	170
<b>NORRIS, FRANK</b>		
The Passing of Cock-Eye Blacklock . . . . .	22-Pt. II	64
<b>NOYES, ALFRED</b>		
Creation . . . . .	15	204
The May-Tree . . . . .	12	327
Old Grey Squirrel . . . . .	14	306
<b>NYE, BILL</b>		
How to Hunt the Fox . . . . .	8-Pt. I	70
On Cyclones . . . . .	9-Pt. I	83
A Fatal Thirst . . . . .	7-Pt. II	148
<b>OGDEN, EVA L.</b>		
The Sea . . . . .	9-Pt. II	153
<b>O'HARA, JOHN MYERS</b>		
Atropos . . . . .	15	199
<b>O'HARA, THEODORE</b>		
The Bivouac of the Dead . . . . .	15	28
<b>O'REILLY, JOHN BOYLE</b>		
Constancy . . . . .	9-Pt. II	48
<b>PAINE, ALBERT BIGELOW</b>		
Mis' Smith . . . . .	8-Pt. II	77

# Authors Index

185

	VOL.	PAGE
PALMER, WM. Pitt A Smack in School . . . . .	7-Pt. I	30
PARKHURST, DR. CHARLES H. A Remarkable Dream . . . . .	8-Pt. I	79
PARSONS, THOMAS WILLIAM On a Bust of Dante . . . . .	14	152
Paradaisi Gloria . . . . .	15	192
"PARTINGTON, MRS.," <i> see SHILLABER, B. P.</i>		—
PATMORE, COVENTRY To the Unknown Eros . . . . .	13	169
The Toys . . . . .	15	140
PEABODY, JOSEPHINE PRESTON Fortune and Men's Eyes . . . . .	18	89
The House and the Road . . . . .	12	344
PEACOCK, THOMAS LOVE Three Men of Gotham . . . . .	12	257
PEARY, ROBERT, EDWIN At the North Pole . . . . .	16-Pt. II	125
PECK, SAMUEL MINTURN Bessie Brown, M. D. . . . .	8-Pt. II	81
A Kiss in the Rain . . . . .	9-Pt. II	83
PEELE, GEORGE A Farewell to Arms . . . . .	12	197
PERCY The Baliff's Daughter of Islington . . . . .	10	22
PHILLIPS, STEPHEN Harold Before Senlac . . . . .	14	315
PHOENIX Illustrated Newspapers . . . . .	7-Pt. II	11
Tushmaker's Toothpuller . . . . .	7-Pt. II	53
PINKNEY, EDWARD COATE A Health . . . . .	12	178
POE, EDGAR, ALLAN The Murders in the Rue Morgue . . . . .	19-Pt. I	1
Fall of the House of Usher . . . . .	4-Pt. I	3
Autobiography . . . . .	17-Pt. I	28
Ligeia . . . . .	4-Pt. I	37
Annabel Lee . . . . .	10	56
The Cask of Amontillado . . . . .	4-Pt. I	67
The Assignation . . . . .	4-Pt. I	81
MS Found in a Bottle . . . . .	4-Pt. I	105
The Black Cat . . . . .	4-Pt. I	127
The Pit and the Pendulum . . . . .	21-Pt. I	139
To Helen . . . . .	12	176
The Bells . . . . .	12	234
Ulalume . . . . .	11	302
For Annie . . . . .	12	305
The Raven . . . . .	10	285
POPE, ALEXANDER On a Certain Lady at Court . . . . .	13	272
The Universal Prayer . . . . .	15	166
The Dying Christian to His Soul . . . . .	15	169

	[VOL.	PAGE
PRATT, FLORENCE, E. Courting in Kentucky . . . . .	9-Pt. I	24
PROCTOR, BRYAN WALLER (BARRY CORNWALL) The Sea . . . . .	12	72
The Blood Horse . . . . .	12	74
The Poet's Song to His Wife . . . . .	12	242
A Petition to Time . . . . .	12	252
Sit Down, Sad Soul . . . . .	12	303
PROCTOR, ADELAIDE ANNE A Doubting Heart . . . . .	12	312
PROUDFIT, DAVID LAW Prehistoric Smith . . . . .	9-Pt. I	20
PUSHKIN, ALEXANDER SERGEIVITCH The Snowstorm . . . . .	21-Pt.II	130
"QUAD, M" see LEWIS, CHARLES B.		
QUARLES, FRANCIS Love Triumphant . . . . .	15	155
RALEIGH, SIR WALTER Her Reply . . . . .	12	98
The Pilgrimage . . . . .	12	314
REPLIER, AGNES A Plea for Humor . . . . .	8-Pt.II	3
RICE, CALE YOUNG The Chant of the Colorado . . . . .	14	291
RIDDLE, ALBERT A Poem of Everyday Life . . . . .	9-Pt.II	148
RILEY, JAMES WHITCOMB The Elf-Child . . . . .	8-Pt. I	34
A Liz-Town Humorist . . . . .	8-Pt. I	48
RISTORI, ADELAIDE Autobiography . . . . .	17-Pt.II	109
RITTENHOUSE, JESSIE B. The Ghostly Galley . . . . .	13	296
ROBERTS, THEODORE GOODRIDGE The Maid . . . . .	10	305
ROBERTSON, HARRISON Kentucky Philosophy . . . . .	9-Pt.II	72
ROBINSON, EDWARD ARLINGTON Richard Cory . . . . .	14	309
Vickery's Mountain . . . . .	14	303
Miniver Cheevy . . . . .	7-Pt. I	147
ROCHE, JAMES JEFFREY The V-A-S-E . . . . .	7-Pt.II	60
A Boston Lullaby . . . . .	8-Pt.II	78
ROGERS, SAMUEL Ginevra . . . . .	11	215
A Wish . . . . .	12	224
ROMAINE, HARRY The Unattainable . . . . .	8-Pt. I	44

# Authors' Index

187

	VOL.	PAGE
<b>ROOSEVELT, THEODORE</b>		
Autobiography . . . . .	16-Pt.II	74
<b>ROSE, WM. RUSSELL</b>		
The Conscientious Curate and the Beauteous Ballet Girl . . . . .	8-Pt. I	54
<b>ROSSETTI, DANTE GABRIEL</b>		
The Blessed damozel . . . . .	10	58
My Sister's Sleep . . . . .	15	137
The Sonnet . . . . .	13	176
The House of Life . . . . .	13	257
<b>Rossetti, Christina Georgina</b>		
One Certainty . . . . .	13	265
Up-hill. . . . .	12	322
<b>RUSKIN, JOHN</b>		
The Two Boyhoods . . . . .	1-Pt.II	3
The Slave Ship . . . . .	1-Pt.II	27
The Mountain Gloom . . . . .	1-Pt.II	33
The Mountain Glory . . . . .	1-Pt.II	59
Venice . . . . .	1-Pt.II	73
St. Mark's . . . . .	1-Pt.II	91
Art and Morals . . . . .	1-Pt.II	193
Peace . . . . .	1-Pt.II	135
<b>RUSSELL, IRWIN</b>		
The Origin of the Banjo . . . . .	9-Pt. I	79
<b>SALVINI, TOMMASO</b>		
Autobiography . . . . .	17-Pt.II	80
<b>SANDERSON, JAMES GARDNER</b>		
The Conundrum of the Golf Links . . . . .	8-Pt.II	94
<b>SANTAYANA, GEORGE</b>		
" As in the Midst of Battle There Is Room" . . . . .	13	287
<b>SASSOON, SIEGFRIED</b>		
Dreamers . . . . .	15	223
<b>SAXE, JOHN GODFREY</b>		
My Familiar . . . . .	9-Pt. I	15
The Coquette—A Portrait . . . . .	7-Pt.II	29
Early Rising . . . . .	9-Pt. I	71
The Stammering Wife . . . . .	7-Pt. I	98
<b>SCHAUFFLER, ROBERT HAVEN</b>		
Earth's Easter (1915) . . . . .	15	224
<b>SCOTT, ROBERT FALCON</b>		
Captain Scott's Last Struggle . . . . .	16-Pt.II	152
<b>SCOTT, W. B.</b>		
Glenkindie . . . . .	10	48
<b>SCOTT, SIR WALTER</b>		
Coronach . . . . .	15	33
Lochinvar . . . . .	10	36
The Maid of Neidpath . . . . .	10	39
A Weary Lot Is Thine . . . . .	10	40
Brignall Banks . . . . .	10	41
Autobiography . . . . .	17-Pt. I	65
Wandering Willie's Tale (from " Redgauntlet") . . . . .	20-Pt.II	75

	VOL.	PAGE
<b>SCOTT, SIR WALTER—Continued</b>		
County Guy . . . . .	12	154
Pibroch of Donald Dhu . . . . .	12	201
Hail to the Chief Who in Triumph Advances . . . . .	12	203
Bonny Dundee . . . . .	10	183
Hunting Song . . . . .	12	230
Soldier, Rest! Thy Warfare, O'er . . . . .	12	277
Proud Maisie . . . . .	10	258
Harp of the North, Farewell . . . . .	12	286
<b>SEDLEY, SIR CHARLES</b>		
To Chloris . . . . .	12	138
<b>SEEGER, ALAN</b>		
I Have a Rendezvous With Death . . . . .	15	215
<b>SHAIKP, JOHN CAMPBELL</b>		
A Life Hid With Christ . . . . .	15	186
Constancy . . . . .	15	187
<b>SHAKESPEARE, WILLIAM</b>		
When Daisies Pied . . . . .	12	18
Over Hill, Over Dale . . . . .	12	19
The Fairy Life . . . . .	12	20
Under the Greenwood Tree . . . . .	12	21
When Icicles Hang by the Wall . . . . .	12	22
"Fear No More the Heat O' the Sun" . . . . .	15	37
A Sea Dirge . . . . .	15	38
Sylvia . . . . .	12	91
O Mistress Mine, Where Are You Roaming . . . . .	12	92
Take, O Take Those Lips Away . . . . .	12	93
Love . . . . .	12	93
Crabbed Age and Youth . . . . .	12	94
On a Day, Alack the Day . . . . .	12	95
Come Away, Come Away, Death . . . . .	12	96
Hark, Hark, the Lark . . . . .	12	97
Sonnets . . . . .	13	184
Blow, Blow, Thou Winter Wind . . . . .	12	256
<b>SHAW, HENRY W. ("JOSH BILLINGS")</b>		
Natral and Unnatral Aristokrats . . . . .	7-Pt. I	48
To Correspondents . . . . .	9-Pt. I	73
<b>SHELLEY, PERCY BYSSHE</b>		
To Night . . . . .	12	43
Hymn of Pan . . . . .	12	44
The Sensitive Plant . . . . .	11	54
Lines Written Among the Euganean Hills . . . . .	14	61
Stanzas Written in Dejection near Naples . . . . .	14	73
The Cloud . . . . .	14	90
Hymn to Intellectual Beauty . . . . .	13	121
To a Skylark . . . . .	13	124
Ode to the West Wind . . . . .	13	129
Arethusa . . . . .	11	140
The Indian Serenade . . . . .	12	159
Love's Philosophy . . . . .	12	160
I Fear Thy Kisses, Gentle Maiden . . . . .	12	161
To—— . . . . .	12	161

# Authors' Index

189

	VOL.	PAGE
<b>SHELLEY, PERCY BYSSHE—Continued</b>		
To—		12
Ozymandias of Egypt		162
Song		13
A Lament		222
When the Lamp Is Shattered		12
The World's Great Age Begins Anew		225
		12
		266
		12
		274
		12
		284
<b>SHERMAN, FRANK DEMPSTER</b>		
A Rhyme for Priscilla		7-Pt.II
		126
<b>SHERMAN, WILLIAM TECUMSEH</b>		
Autobiography		16-Pt.II
		32
<b>SHILLABER, B. P. ("MRS. PARTINGTON")</b>		
Fancy Diseases		7-Pt. I
Bailed Out		32
		7-Pt. I
		33
<b>SHIRLEY, JAMES</b>		
Death the Leveller		15
		9
<b>SIDNEY, SIR PHILIP</b>		
The Bargain		12
Astrophel and Stella		13
		178
<b>SILL, EDWARD ROWLAND</b>		
Five Lives		7-Pt. I
Opportunity		11
Eve's Daughter		9-Pt. I
The Fool's Prayer		11
		39
		106
		102
		263
<b>SKELETON, JOHN</b>		
To Mistress Margaret Hussey		12
		108
<b>SMITH, HARRY B.</b>		
My Angeline		9-Pt.II
		24
<b>SMITH, SEBA</b>		
My First Visit To Portland		8-Pt.II
		53
<b>SMITH, SOL</b>		
A Bully Boat and a Brag Captain		7-Pt.II
		3
<b>SOUTHEY, ROBERT</b>		
The Inchcape Rock		10
After Blenheim		10
My Days Among the Dead Are Past		14
		153
		192
		261
<b>SOUTHWELL, ROBERT</b>		
A Child My Choice		15
		149
<b>SPENSER, EDMUND</b>		
Prothalamion		13
Epithalamion		13
Amoretti		13
		13
		13
		177
<b>SQUIBOB, see DERBY, G. H.</b>		
<b>STANLEY, HENRY MORTON</b>		
In Darkest Africa		16-Pt.II
		97
<b>START, ALARIC BERTRAND</b>		
The Jim-Jam King of the Jou-Jous		9-Pt. I
		118
<b>STEDMAN, EDMUND CLARENCE</b>		
The Diamond Wedding		7-Pt. I
		107
<b>STEPHENSONS, JAMES</b>		
Check		14
		293

## Authors' Index

	VOL.	PAGE
STETSON, CHARLOTTE PERKINS		
Similar Cases . . . . .	9-Pt. I	53
STEVENSON, ROBERT LOUIS		
The Whaups . . . . .	12	70
Providence and the Guitar . . . . .	19-Pt. II	96
Markheim . . . . .	20-Pt. I	103
Requiem . . . . .	15	142
Autobiography . . . . .	17-Pt. I	133
Youth and Love . . . . .	12	231
Foreign Lands . . . . .	12	248
STILL, JOHN		
Good Ale . . . . .	12	258
STOCKTON, FRANK R.		
Pomona's Novel . . . . .	7-Pt. II	62
A Piece of Red Calico . . . . .	8-Pt. I	105
STODDARD, RICHARD HENRY		
There Are Gains for All Our Losses . . . . .	12	267
The Sky . . . . .	13	281
STOWE, HARRIET BEECHER		
The Minister's Wooing . . . . .	8-Pt. II	97
STREET, JULIAN		
Said Opie Read . . . . .	8-Pt. I	173
SUCKLING, SIR JOHN		
Encouragements to a Lover . . . . .	12	122
Constancy . . . . .	12	122
SUDERMANN, HERMANN		
The Gooseherd . . . . .	20-Pt. II	62
SYLVESTER, JOSHUA		
Were I as Base as Is the Lowly Plain . . . . .	13	183
TANNAHILL, ROBERT		
The Midges Dance Aboon the Burn . . . . .	12	52
TARKINGTON, BOOTH		
Beauty and the Jacobin . . . . .	18	19
The Overwhelming Saturday . . . . .	22-Pt. I	101
TAYLOR, BAYARD		
Palabras Grandiosas . . . . .	9-Pt. I	58
Bedouin Love-Song . . . . .	12	174
The Song of the Camp . . . . .	11	288
TAYLOR, BERT LESTON		
Post-Impressionism . . . . .	7-Pt. I	145
TAYLOR, TOM		
Abraham Lincoln . . . . .	15	107
TEASDALE, SARA		
Blue Squills . . . . .	12	327
The Return . . . . .	12	338
TENNYSON, LORD		
Dora . . . . .	11	11
The Gardener's Daughter . . . . .	11	17
The Deserted House . . . . .	15	23
Poem to <i>In Memoriam</i> . . . . .	15	24
The Miller's Daughter . . . . .	11	31

# Authors' Index

191

	VOL.	PAGE
<b>TENNYSON, LORD—Continued</b>		
Autobiography . . . . .	17-Pt. I	38
The Oak . . . . .	14	41
Sir Launcelot and Queen Guinevere . . . . .	10	51
Song . . . . .	12	54
The Throstle . . . . .	12	55
The Lady of Shalott . . . . .	10	73
A Small, Sweet Idyl . . . . .	14	79
Early Spring . . . . .	14	94
Song of the Brook . . . . .	14	99
Merlin and the Gleam . . . . .	11	122
The Lotus-Eaters . . . . .	14	135
Ode on the Death of the Duke of Wellington . . . . .	13	151
Mariana . . . . .	14	162
Ulysses . . . . .	14	175
Ask Me No More . . . . .	12	180
The Splendor Falls on Castle Walls . . . . .	12	181
Come into the Garden, Maud . . . . .	12	182
Sir Galahad . . . . .	14	184
O That't Were Possible . . . . .	12	185
Morte'd Arthur . . . . .	11	204
England and America in 1782 . . . . .	12	209
Locksley Hall . . . . .	14	223
The Charge of the Light Brigade . . . . .	10	217
The Charge of the Heavy Brigade . . . . .	10	219
The Revenge . . . . .	10	222
Sweet and Low . . . . .	12	249
Will . . . . .	14	259
Tears, Idle Tears . . . . .	12	272
Flower in the Crannied Wall . . . . .	13	280
Rizpah . . . . .	10	279
The Children's Hospital . . . . .	11	310
Break, Break, Break . . . . .	12	320
In the Valley of Cauteretz . . . . .	12	321
Wages . . . . .	12	321
Crossing the Bar . . . . .	12	324
<b>TERRY, ELLEN</b>		
Autobiography . . . . .	17-Pt. II	48
<b>THACKERAY, WILLIAM MAKEPEACE</b>		
The Book of Snobs—Selections		
The Snob Playfully Dealt With . . . . .	1-Pt. I	3
On Some Military Snobs . . . . .	1-Pt. I	10
On Clerical Snobs . . . . .	1-Pt. I	15
On University Snobs . . . . .	1-Pt. I	19
On Literary Snobs . . . . .	1-Pt. I	24
Concluding Observations on Snobs . . . . .	1-Pt. I	29
Roundabout Papers—Selections		
On a Lazy Idle Boy . . . . .	1-Pt. I	41
Thorns in the Cushion . . . . .	1-Pt. I	51
De Juventute . . . . .	1-Pt. I	65
On a Joke I Once Heard from the Late Thomas Hood . . . . .	1-Pt. I	87

	VOL.	PAGE
<b>THACKERAY, WILLIAM MAKEPEACE—Continued</b>		
On Being Found Out . . . . .	1-Pt. I	104
On Letts's Diary . . . . .	1-Pt. I	115
Nil Nisi Bonum . . . . .	1-Pt. I	130
De Finibus . . . . .	1-Pt. I	143
Ballads—Selections		
Fairy Days . . . . .	1-Pt. I	161
“Ah, Bleak and Barren Was the Moor,” . . . . .	1-Pt. I	163
Sorrows of Werther . . . . .	1-Pt. I	164
Commanders of the Faithful . . . . .	1-Pt. I	165
When Moonlike O'er the Hazeure Seas . . . . .	1-Pt. I	165
Pocahontas . . . . .	1-Pt. I	166
To Mary . . . . .	1-Pt. I	168
Dennis Haggarty's Wife . . . . .	21-Pt. I	20
At the Church Gate . . . . .	12	171
The Mahogany Tree. . . . .	12	252
The Age of Wisdom . . . . .	12	255
The End of the Play . . . . .	14	283
<b>THAXTER, CELIA</b>		
The Sandpiper . . . . .	12	70
<b>THOMAS, EDITH M.</b>		
“Frost To-night” . . . . .	12	343
<b>THOMPSON, FRANCIS</b>		
Arab Love Song . . . . .	12	339
<b>THOMSON, JAMES</b>		
Rule, Britannia . . . . .	12	208
<b>THORNBURY, GEORGE WALTER</b>		
The Three Troopers . . . . .	10	215
<b>TIMROD, HENRY</b>		
Magnolia Cemetery . . . . .	15	34
<b>TOLSTOY, LYEV NIKOLAEVITCH</b>		
The Prisoner in the Caucasus . . . . .	19-Pt. I	141
<b>TOMKINS, FRANK G.</b>		
Sham . . . . .	18	169
<b>TORRENCE, RIDGELY</b>		
Evensong . . . . .	12	346
<b>TOWNE, CHARLES HANSON</b>		
The City . . . . .	13	289
<b>TOWNSEND, E. W.</b>		
Chimmie Fadden Makes Friends . . . . .	9-Pt. I	105
Chimmie Meets the Duchess . . . . .	9-Pt. I	109
<b>TROWBRIDGE, JOHN TOWNSEND</b>		
Fred Trover's Little Iron-Clad . . . . .	7-Pt. II	82
<b>TURGENIEFF, IVAN SERGEYEVITCH</b>		
The Song of Triumphant Love . . . . .	19-Pt. I	109
<b>TURNER, CHARLES TENNYSON</b>		
Sonnets . . . . .	13	245
“TWAIN, MARK,” <i>see</i> CLEMENS, SAMUEL L.		
<b>UNTERMAYER, LOUIS</b>		
Only of Thee and Me . . . . .	12	339

# Authors' Index

193

	VOL.	PAGE
VAN DYKE, HENRY		
Heroes of the Titanic . . . . .	10	305
The Name of France . . . . .	15	224
The Proud Lady . . . . .	10	296
Salute to the Trees . . . . .	14	290
The Standard-bearer . . . . .	10	307
VAUGHAN, HENRY		
Friends Departed . . . . .	15	10
Peace . . . . .	15	160
The Retreat . . . . .	15	161
The World . . . . .	14	245
VERY, JONES		
The New World . . . . .	13	250
VOLTAIRE, FRANCOIS MARIE AROUET DE		
Jeannot and Colin . . . . .	22-Pt. I	1
WALKER, KATHERINE KENT CHILD		
The Total Depravity of Inanimate Things . . . . .	8-Pt. I	15
WALKER, STUART		
The Medicine Show . . . . .	18	213
WALLER, EDMUND		
On a Girdle . . . . .	12	132
WALLER, THOMAS		
Go, Lovely Rose . . . . .	12	136
WARD, ARTEMUS, <i>See</i> BROWNE, CHARLES F.		
WARE, EUGENE F.		
Manila . . . . .	8-Pt. I	173
WARNER, CHARLES DUDLEY		
How I killed a Bear . . . . .	9-Pt. I	59
My Summer in a Garden . . . . .	7-Pt. I	61
Plumbers . . . . .	8-Pt. I	150
WASHINGTON, BOOKER T.		
Autobiography . . . . .	17-Pt. I	172
WASHINGTON, GEORGE		
Autobiography . . . . .	16-Pt. I	3
WEBSTER, DANIEL		
Adams and Jefferson . . . . .	6-Pt. I	3
From the "Reply to Hayne" . . . . .	6-Pt. I	63
WEBSTER, JOHN		
The Shrouding of the Duchess of Malfi . . . . .	15	38
A Dirge . . . . .	15	39
WELLS, CAROLYN		
The Tragedy of a Theatre Hat. . . . .	9-Pt. II	50
The Poster Girl . . . . .	8-Pt. II	92
A Memory . . . . .	9-Pt. I	116
One Week . . . . .	9-Pt. II	151
WESLEY, CHARLES		
Refuge. . . . .	15	170
WEST, PAUL		
The Cumberbunce . . . . .	9-Pt. II	40
WHARTON, EDITH		
The Young Dead . . . . .	15	213

	VOL.	PAGE
WHEELOCK JOHN HALL		
The Unknown Beloved . . . . .	10	309
WHITE, JOSEPH BLANCO		
Night . . . . .	13	221
WHITMAN, WALT		
O Captain! My Captain! . . . . .	15	105
Out of the Cradle Endlessly Rocking . . . . .	14	120
WHITTIER, JOHN GREENLEAF		
Amy Wentworth . . . . .	10	53
Ichabod . . . . .	14	154
The Barefoot Boy . . . . .	14	169
My Psalm . . . . .	15	189
The Eternal Goodness . . . . .	15	192
Maud Muller . . . . .	11	219
Barbara Fritchie . . . . .	10	210
Telling the Bees . . . . .	11	308
WIDDEMER, MARGARET		
The Forgotten Soul . . . . .	10	308
WILKINS, MARY ELEANOR (MRS. FREEMAN)		
The Wind in the Rose-Bush . . . . .	20-Pt. II	12
WILKINSON, FLORENCE		
The Heart's Country . . . . .	12	337
WILLIS, NATHANIEL PARKER		
Miss Albina McLush . . . . .	7-Pt. I	25
WILSON HARRY LEON		
Ruggles and Fate . . . . .	22-Pt. II	115
WITHER, GEORGE		
The Author's Resolution . . . . .	12	110
WOLFE, CHARLES		
The Burial of Sir Johh Moore after Corunna . . .	15	31
WOODBERRY, GEORGE EDWARD		
At Gibraltar . . . . .	13	290
WORDSWORTH, WILLIAM		
To the Cuckoo . . . . .	12	38
To the Skylark . . . . .	12	40
Daffodils . . . . .	12	41
On a Picture of Peele Castle, in a Storm . . . . .	14	44
Tintern Abbey . . . . .	14	47
Resolution and Independence . . . . .	11	48
Yarrow Unvisited . . . . .	14	53
Thoughts . . . . .	15	65
Ode, Intimations of Immortality . . . . .	13	89
Ode to Duty . . . . .	13	96
The Green Linnet . . . . .	14	106
The Small Celandine . . . . .	14	112
Lucy . . . . .	15	114
Hart-Leap Well . . . . .	10	134
Laodamia . . . . .	11	143
There Was a Boy . . . . .	14	156
Stepping Westward . . . . .	14	158
She Was a Phantom of Delight . . . . .	14	159
The Solitary Reaper . . . . .	14	160

# Authors' Index

195

	VOL.	PAGE
<b>WORDSWORTH, WILLIAM—Continued</b>		
Scorn Not the Sonnet . . . . .	13	175
Nuns Fret Not at Their Convent's Narrow Room . . . . .	13	175
Sonnets . . . . .	13	206
Influence of Natural Objects . . . . .	14	251
Lines . . . . .	14	253
My Heart Leaps Up . . . . .	13	274
We Are Seven . . . . .	10	252
Lucy Gray . . . . .	10	255
<b>WOTTON, SIR HENRY</b>		
Upon the Death of Sir Albert Morton's Wife . . . . .	15	47
Elizabeth of Bohemia . . . . .	12	135
The Character of a Happy Life . . . . .	14	258
<b>WYATT, SIR THOMAS</b>		
And Wilt Thou Leave Me Thus? . . . . .	12	81
Forget Not Yet . . . . .	12	82
<b>YBARRA, THOMAS R.</b>		
A Little Swirl of Vers Libre . . . . .	8-Pt. I	172
<b>YEATS, WILLIAM BUTLER</b>		
The Ballad of Father Gilligan . . . . .	10	314
The Fiddler of Dooney . . . . .	14	310
<b>ZOLA, EMILE</b>		
The Death of Olivier Bécaille . . . . .	21-Pt. I	53
The Attack on the Mill . . . . .	20-Pt. I	47

## NOTE

There is an *Index of First Lines* in the six volumes of Poetry, at the end of Vol. 15.

# GENERAL INDEX OF TITLES

	13 200
	VOL. PAGE
A' for our Rightfu' King, It Was . . . . .	13 200
Abide with Me . . . . .	15 180
Abou Ben Adhem . . . . .	11 121
Abraham Lincoln ( <i>Taylor</i> ) . . . . .	15 107
Abraham Lincoln Walks at Midnight . . . . .	14 298
Abt Vogler . . . . .	14 177
Actors, On Some of the Old . . . . .	5-Pt.II 52
Adams and Jefferson . . . . .	6-Pt. I 3
Adversity, Ode to . . . . .	13 70
Advice to a Young Tradesman . . . . .	6-Pt.II 153
Ae Fond Kiss . . . . .	12 150
Affliction of Childhood . . . . .	4-Pt.II 3
After Blenheim . . . . .	10 192
After the Funeral . . . . .	8-Pt. I 42
Age of Wisdom . . . . .	12 255
Agincourt . . . . .	10 176
"Ah, Bleak and Barren Was the Moor" . . . . .	1-Pt. I 163
Ah, How Sweet It Is to Love! . . . . .	12 140
Ahkkoond of Swat . . . . .	8-Pt. I 37
Alarmed Skipper . . . . .	7-Pt. I 75
Albina McLush, Miss . . . . .	7-Pt. I 25
Alexander's Feast . . . . .	13 63
Ali Baba and the Forty Robbers . . . . .	19-Pt.II 1
Allegro, L' . . . . .	14 9
Althea, To . . . . .	12 130
Amateur Orlando . . . . .	9-Pt. I 26
American Flag . . . . .	12 215
American Traveler . . . . .	9-Pt.II 105
Among the Euganean Hills, Lines Written . . . . .	14 61
Among the Spirits . . . . .	8-Pt. I 81
Amoretti . . . . .	13 177
Amusing the Boy . . . . .	9-Pt.II 49
Amy Wentworth . . . . .	10 53
And Wilt Thou Leave Me Thus? . . . . .	12 81
Angler, The . . . . .	3-Pt.II 5
Annabel Lee . . . . .	10 56
Annie, For . . . . .	12 305
Anthea, To . . . . .	12 126
Antony to Cleopatra . . . . .	14 238
Aphorism and a Lecture . . . . .	8-Pt.II 44

# 198 General Index of Titles

	VOL.	PAGE
Arab Love Song . . . . .	12	339
Arethusa . . . . .	11	140
Arrabiata, L . . . . .	20-Pt. I	130
Arrow and the Song . . . . .	12	282
Art and Morals . . . . .	1-Pt.II	103
Artless Prattle of Childhood . . . . .	7-Pt.II	106
As in the Midst of Battle . . . . .	13	287
As Slow Our Ship . . . . .	12	232
Ask Me No More . . . . .	12	180
Assignation, The . . . . .	4-Pt. I	81
Astor, Roosevelt and Sands, To . . . . .	5-Pt. I	119
Astrophei and Stella . . . . .	13	178
At a Solemn Music . . . . .	13	53
At a Turkish Bath . . . . .	9-Pt.II	74
At Gibraltar . . . . .	13	290
At the Church Gate . . . . .	12	171
At the Mid Hour of Night . . . . .	12	304
At the North Pole . . . . .	16-Pt.II	125
Atropos . . . . .	15	199
Attack on the Mill . . . . .	20-Pt. I	47
Auld Lang Syne . . . . .	12	261
Auld Robin Gray . . . . .	10	30
Author's Resolution . . . . .	12	110
Automobile, The . . . . .	13	290
Autumn . . . . .	13	148
Autumn, To . . . . .	13	142
Aux Italiens . . . . .	11	224
Avarice and Generosity . . . . .	9-Pt.II	144
Back . . . . .	15	216
Bailed Out . . . . .	7-Pt. I	33
Baliff's Daughter of Islington . . . . .	10	22
Baked Beans and Culture . . . . .	9-Pt. I	86
Ballad ( <i>Leland</i> ) . . . . .	7-Pt.II	51
Ballad of Camden Town, The . . . . .	10	295
Ballad of Father Gilligan . . . . .	10	314
Ballad of Prose and Rhyme . . . . .	12	335
Ballad of the French Fleet . . . . .	10	202
Ballad of the Oysterman . . . . .	7-Pt. I	105
Ballad of the Thoughtless Waiter . . . . .	9-Pt. I	147
Ballad of Three . . . . .	10	310
Ballad of Trees and the Master . . . . .	12	316
Ballads ( <i>Thackeray</i> ) . . . . .	1-Pt. I	161
Banks of Doon . . . . .	12	146
Bannockburn . . . . .	12	198
Baptist, For the . . . . .	13	197
Barbara Frietchie . . . . .	10	210
Barefoot Boy . . . . .	14	169
Bargain, The . . . . .	12	87
Barton, To Bernard ( <i>Lamb</i> ) . . . . .	5-Pt.II	127 and 133
Battle of Dunbar . . . . .	2-Pt. I	111
Battle of Otterburn . . . . .	10	171

# General Index of Titles      199

	VOL.	PAGE
Battle of the Baltic . . . . .	10	189
Battle-Field, The . . . . .	15	26
Beauty and the Jacobin . . . . .	18	19
Beauty Sat Bathing . . . . .	12	88
Bedouin Love-Song. . . . .	12	174
Behold the Deeds! . . . . .	7-Pt.II	123
Being Found Out, On . . . . .	1-Pt. I	104
Beleaguered City . . . . .	14	249
Believe Me, If All Those Endearing Young Charms . . . . .	12	157
Belle Dame sans Merci . . . . .	10	85
Bells, The . . . . .	12	234
Bells of Shandon . . . . .	12	238
Bermudas . . . . .	15	162
Bessie Brown, M. D. . . . .	8-Pt.II	81
Between the Sunken Sun and the New Moon . . . . .	13	265
Birthmark, The . . . . .	3-Pt. I	23
Birthright . . . . .	15	199
Bivouac of the Dead . . . . .	15	28
Black Cat . . . . .	4-Pt. I	127
Black Regiment. . . . .	10	207
Black-eyed Susan . . . . .	10	32
Bleak and Barren Was the Moor, Ah . . . . .	1-Pt. I	163
Blessed Damozel . . . . .	10	58
Blood Horse . . . . .	12	74
Blossoms, To . . . . .	12	33
Blow, Blow, Thou Winter Wind . . . . .	12	256
Blue Squills . . . . .	12	327
Boadicea . . . . .	10	181
Bohemians of Boston . . . . .	7-Pt.II	141
Bonnie George Campbell . . . . .	10	238
Bonny Dundee . . . . .	10	183
Bonny Earl of Murray . . . . .	10	21
Book of Snobs . . . . .	1-Pt. I	3
Books and Reading, Detached Thoughts on . . . . .	5-Pt.II	70
Boston Lullaby, A . . . . .	7-Pt.II	105
Boston Lullaby, A, ( <i>Roche</i> ) . . . . .	8-Pt.II	78
Boswell's Life of Johnson ( <i>Carlyle</i> ) . . . . .	2-Pt. I	32
Boy and the Angel . . . . .	11	133
Boyhood in a New England Hotel . . . . .	9-Pt. I	123
Bozzaris, Marco ( <i>Halleck</i> ) . . . . .	11	187
Braes of Yarrow . . . . .	10	246
Brahma . . . . .	14	271
Break, Break, Break . . . . .	12	320
Bridge, The . . . . .	12	279
Bridge of Sighs . . . . .	15	124
Brignall Banks . . . . .	10	41
British Matron . . . . .	8-Pt.II	89
Brook, Song of the . . . . .	14	99
Brook-Side, The . . . . .	12	177
Browning, To Robert . . . . .	14	151
Bryant, To William Cullen . . . . .	5-Pt. I	122
Building of the Ship . . . . .	11	89

# 200 General Index of Titles.

	VOL.	PAGE
Bully Boat and a Brag Captain . . . . .	7-Pt.II	3
Burial of Sir John Moore . . . . .	15	312
Burns ( <i>Halleck</i> ) . . . . .	15	67
Burnside, To . . . . .	5-Pt. I	118
Burnt Ship, A . . . . .	13	272
Butterflies . . . . .	12	345
Byron, Lord ( <i>Macaulay</i> ) . . . . .	2-Pt.II	80
Canadian Boat-Song . . . . .	12	233
Candor . . . . .	8-Pt. I	11
Captain Matthew Henderson, Elegy on . . . . .	15	61
Captain Scott's Last Struggle . . . . .	16-Pt. II	152
Carmen Bellicosum . . . . .	10	204
Casey at the Bat . . . . .	9-Pt. I	95
Cask of Amontillado . . . . .	4-Pt. I	67
Catharine . . . . .	11	327
Cause for Thanks . . . . .	7-Pt. I	44
Cavalier Tunes . . . . .	12	205
Celia, To . . . . .	12	90
Chambered Nautilus . . . . .	14	108
Chant of the Colorado . . . . .	14	291
Chant Royal of the Dejected Dipsomaniac . . . . .	9-Pt. I	143
Character of a Happy Life . . . . .	14	258
Charge of the Heavy Brigade . . . . .	10	219
Charge of the Light Brigade . . . . .	10	217
Charles Sumner . . . . .	15	111
Check . . . . .	14	293
Cherry-Ripe . . . . .	12	103
Child My Choice, A . . . . .	15	149
Chid's Natural History . . . . .	9-Pt.II	37
Children's Hospital, In the . . . . .	11	310
Chilon, Sonnet on . . . . .	13	222
Chimmie Fadden Makes Friends . . . . .	9-Pt. I	105
Chimmie Meets the Duchess . . . . .	9-Pt. i	109
Chinese Question, Miss Malony on the . . . . .	7-Pt.II	20
Chloris, To . . . . .	12	138
Christmas Hymn . . . . .	15	178
Church Gate, At the . . . . .	12	171
City, The . . . . .	13	289
City as a Summer Resort . . . . .	9-Pt.II	138
Clerical Snobs, On . . . . .	1-Pt. I	15
Cloud, The . . . . .	14	90
Cold Wave of 32 B. C.. . . . .	9-Pt. I	146
Coleridge, To ( <i>Lamb</i> ) . . . . .	5-Pt.II	103 and 105
Colonel Mulberry Sellers . . . . .	7-Pt. II	31
Come Away, Come Away, Death . . . . .	12	96
Come into the Garden, Maud . . . . .	12	182
Comet, The . . . . .	20-Pt.II	104
Commanders of the Faithful . . . . .	1-Pt. I	165
Concord Hymn . . . . .	12	218
Concluding Observations on Snobs . . . . .	1-Pt. I	29
Confessions of an English Opium Eater , . . . . .	4-Pt.II	31

# General Index of Titles

201

	VOL.	PAGE
Conscientious Curate and the Beatoeus Ballet Girl	8-Pt. I	54
Constancy ( <i>O'Reilly</i> ) . . . . .	9-Pt. II	48
Constancy ( <i>Shairp</i> ) . . . . .	15	187
Constancy ( <i>Suckling</i> ) . . . . .	12	122
Contentment . . . . .	7-Pt. I	35
Conundrum of the Golf Links . . . . .	8-Pt. II	94
Cooper Institute, Address at . . . . .	5-Pt. I	37
Coquette, The . . . . .	7-Pt. II	29
Corinna's Going a-Maying . . . . .	12	30
Coronach . . . . .	15	33
Cotter's Saturday Night . . . . .	11	40
Countess of Pembroke, Epitaph on . . . . .	15	46
Country Gentleman . . . . .	2-Pt. II	110
County Guy . . . . .	12	154
Courtin', The . . . . .	11	230
Courting in Kentucky . . . . .	9-Pt. I	24
Courting of T'Nowhead's Bell . . . . .	20-Pt. I	1
Crabbed Age and Youth . . . . .	12	94
Creation . . . . .	15	204
Cromwell's Letters and Speeches ( <i>Carlyle</i> ) . . . . .	2-Pt. I	111
Crossing the Bar . . . . .	12	324
Crowded . . . . .	7-Pt. I	74
Cry of the Children . . . . .	12	296
Cuckoo Song . . . . .	12	11
Cuckoo, To the ( <i>Logan</i> ) . . . . .	12	37
Cuckoo, To the ( <i>Wordsworth</i> ) . . . . .	12	38
Cumberbunce, The . . . . .	9-Pt. II	40
Cupid and Campaspe . . . . .	12	86
Cure for Homesickness . . . . .	9-Pt. II	129
Cyclones, On . . . . .	9-Pt. I	83
Cyclopeedy, The . . . . .	9-Pt. I	127
Daffodils . . . . .	12	41
Daffodils, To . . . . .	12	34
Daisies, To . . . . .	12	127
Dancing Men . . . . .	22-Pt. I	63
Dandelion, To the . . . . .	14	116
Dante, On a Bust of . . . . .	14	152
Dante's Divine Comedy, Longfellow's translation . . . . .	13	240
Darkest Africa, In . . . . .	16-Pt. II	97
Darkness . . . . .	11	102
Day Is Done . . . . .	12	240
Daybreak . . . . .	12	49
De Finibus . . . . .	1-Pt. I	143
De Juventute . . . . .	1-Pt. I	65
Deacon Marble . . . . .	7-Pt. I	13
Deacon's Trout, The . . . . .	7-Pt. I	15
Dead Harvest . . . . .	14	292
Dead Rose, A . . . . .	12	191
Death . . . . .	13	195
Death of Mr. William Hervey . . . . .	15	80
Death of Olivier Bécaille . . . . .	21-Pt. I	53

202 General Index of Titles

	VOL.	PAGE
Death of Sir Albert Morton's Wife, Upon the . . . . .	15	47
Death of the Duke of Wellington, Ode on the . . . . .	13	151
Death of the Flowers . . . . .	14	118
Death of Thomson . . . . .	15	59
Death the Leveller . . . . .	15	9
Death-Bed ( <i>Aldrich</i> ) . . . . .	15	136
Death-Bed ( <i>Hood</i> ) . . . . .	15	131
Dejection: an Ode . . . . .	13	103
Delia . . . . .	13	181
Delight in Disorder . . . . .	12	125
Dennis Haggerty's Wife . . . . .	21-Pt. I	20
Depravity of Inanimate Things, Total . . . . .	8-Pt. I	15
Deserted House . . . . .	15	23
Destruction of Sennacherib . . . . .	11	183
Detached Thought on Books and Reading . . . . .	5-Pt.II	70
Devil and Tom Walker . . . . .	3-Pt.II	39
Diamond Wedding . . . . .	7-Pt. I	107
Dianeme, To . . . . .	12	123
Dibdin's Ghost . . . . .	9-Pt.II	44
Dirge, A . . . . .	15	39
Dirge in Cymbeline . . . . .	15	112
Discipline . . . . .	15	151
Discomforts of Travel . . . . .	9-Pt.II	123
Disdain Returned . . . . .	12	133
Dissertation upon Roast Pig . . . . .	5-Pt.II	40
Distant Prospect of Eton College, Ode on a . . . . .	13	72
Diverting History of John Gilpin . . . . .	11	241
Divine Comedy—Longfellow's translation . . . . .	13	240
Dr. Heidegger's Experiment . . . . .	3-Pt. I	3
Dr. Samuel Johnson . . . . .	2-Pt.II	30
Dog and Bees . . . . .	7-Pt.II	10
Dora . . . . .	11	11
Doubting Heart . . . . .	12	312
Douglas, Douglas, Tender and True . . . . .	12	310
Douglas Tragedy, The . . . . .	10	242
Dover Beach . . . . .	14	279
Drake, Joseph Rodman ( <i>Halleck</i> ) . . . . .	15	104
Dream, The . . . . .	12	137
Dream of Eugene Aram . . . . .	11	265
Dream-Children . . . . .	5-Pt.II	34
Dream-Pedlary . . . . .	12	227
Dreamers . . . . .	15	223
Drear-nighted December, In a . . . . .	12	268
Dred Scott Decision and the Declaration of Independence . . . . .	5-Pt. I	13
Duchess of Malfi, Shrouding of the . . . . .	15	38
Duke of Wellington, Ode on the Death of the . . . . .	13	151
Dust . . . . .	12	341
Dutch Lullaby . . . . .	12	250
Duty, Ode to . . . . .	13	96
Dying Christian to His Soul . . . . .	15	169
Dying Gag . . . . .	9-Pt.II	119

# General Index of Titles

203

	VOL.	PAGE
Dying Patriot, The . . . . .	12	347
Each and All . . . . .	14	262
Earl o'Quarterdeck . . . . .	10	300
Early Morning . . . . .	13	294
Early Rising . . . . .	9-Pt. I	71
Early Spring . . . . .	14	94
Earth's Easter . . . . .	15	224
Easter . . . . .	15	152
Echo . . . . .	12	25
Elegy on Captain Matthew Henderson . . . . .	15	61
Elegy on Shakespeare . . . . .	15	45
Elegy Written in a Country Churchyard . . . . .	15	12
Elf-Child The . . . . .	8-Pt. I	34
Elixir, The . . . . .	15	150
Elizabeth of Bohemia . . . . .	12	135
Emancipation Proclamation . . . . .	5-Pt. I	90
Encouragements to a Lover . . . . .	12	122
End of the Play . . . . .	14	283
End of the World . . . . .	9-Pt. I	120
England and America in 1782 . . . . .	12	209
England under the Restoration . . . . .	2-Pt.II	110
English Mail-Coach . . . . .	4-Pt.II	107
Envoy . . . . .	15	200
Epilogue ( <i>Browning</i> ) . . . . .	15	143
Epitaph, An . . . . .	7-Pt.II	128
Epitaph for Himself ( <i>Franklin</i> ) . . . . .	7-Pt. I	12
Epitaph on the Admirable Dramatic Poet, W. Shakespeare . . . . .	15	44
Epitaph on the Countess of Pembroke . . . . .	15	46
Epitaph on the Lady Mary Villiers . . . . .	15	48
Epithalamion ( <i>Spenser</i> ) . . . . .	13	20
Epithalamium ( <i>Martin</i> ) . . . . .	9-Pt.II	116
Essays ( <i>Lamb</i> ) . . . . .	5-Pt.II	3
Essays ( <i>Macaulay</i> ) . . . . .	2-Pt.II	3
Eternal Goodness . . . . .	15	192
Ethan Brand . . . . .	3-Pt. I	55
Eton College, Ode on a Distant Prospect of . . . . .	13	72
Euganean Hills, Lines Written Among the . . . . .	14	61
Eugene Aram, Dream of . . . . .	11	265
Eugenically Speaking . . . . .	18	193
Eve . . . . .	11	324
Eve of St. Agnes . . . . .	11	68
Eve's Daughter . . . . .	9-Pt. I	102
Evelyn Hope . . . . .	15	121
Evening . . . . .	15	175
Evening, Ode to . . . . .	13	85
Evening Star, To the . . . . .	12	47
Evening Wind . . . . .	12	50
Evensong . . . . .	12	346
Everett, To Edward . . . . .	5-Pt. I	120
Everyday Life, Poem of . . . . .	9-Pt.II	148

# 204 General Index of Titles

	VOL.	PAGE
Execution of Montrose . . . . .	10	270
Expert Testimony, On . . . . .	9-Pt.II	13
Fable of the Caddy . . . . .	9-Pt.II	93
Fable of the Preacher . . . . .	9-Pt.II	67
Fable of the Two Mandolin Players . . . . .	9-Pt.II	131
Fair Helen of Kirconnell . . . . .	10	233
Fair Ines . . . . .	12	168
Fair Warning . . . . .	9-Pt.II	155
Fairies, The . . . . .	10	83
Fairy Days . . . . .	1-Pt. I	161
Fairy Life . . . . .	12	20
Falcon, The . . . . .	20-Pt.II	1
Fall in! . . . . .	15	211
Fall of the House of Usher . . . . .	4-Pt. I	3
Family Horse . . . . .	9-Pt. I	3
Fancy . . . . .	13	143
Fancy Diseases . . . . .	7-Pt. I	32
Farewell, A . . . . .	12	199
Farewell at Springfield . . . . .	5-Pt. I	70
Farewell to Arms . . . . .	12	197
Farewell to Tobacco . . . . .	5-Pt.II	149
Fatal Thirst . . . . .	7-Pt.II	148
Father Gilligan, Ballad of . . . . .	10	314
Father Used to Make . . . . .	9-Pt.II	71
Fear, The . . . . .	15	216
"Fear No More the Heat o' the Sun" . . . . .	15	37
February . . . . .	14	102
Fiddler of Dooney . . . . .	14	310
Field's Little Joke . . . . .	8-Pt. I	120
Finnigin to Flannigan . . . . .	9-Pt. I	92
First Inaugural Address ( <i>Lincoln</i> ) . . . . .	5-Pt. I	74
First Piano in a Mining Camp . . . . .	9-Pt. I	34
First Snow-Fall . . . . .	15	135
Five Lives . . . . .	7-Pt. I	39
Flight to Varennes . . . . .	2-Pt. I	87
Flower in the Crannied Wall . . . . .	13	280
Flowers . . . . .	12	53
Flowers Without Fruit . . . . .	15	184
Fly to the Desert . . . . .	12	155
Follow Your Saint . . . . .	12	103
Fool's Prayer . . . . .	11	263
For Annie . . . . .	12	305
For the Baptist . . . . .	13	197
Foreign Correspondence . . . . .	7-Pt.I	77
Foreign Lands . . . . .	12	248
Forerunners, The . . . . .	14	265
Forest Hymn . . . . .	14	34
Forget Not Yet . . . . .	12	82
Forging of the Anchor . . . . .	14	82
Forgotten Soul . . . . .	10	308
Forsaken Merman . . . . .	11	291

# General Index of Titles      205

	VOL.	PAGE
"Forts," On	8-Pt.II	69
Fortune and Men's Eyes		18
Fox and the Crow	7-Pt.II	122
Fragment on Slavery	5-Pt. I	11
France: an Ode	13	99
"France," Name of	15	224
Fred Trover's Little Iron-Clad	7-Pt.II	32
French Fleet, Ballad of the	10	202
French Revolution	2-Pt. I	79
Frenchman's Version	8-Pt. I	13
Friends Departed	15	10
Fringed Gentian, To the	14	114
From Pippa Passes	12	59
Frost at Midnight	14	22
Frost To-night	12	343
Furnished Room	22-Pt. I	140
Future, The	14	275
Future, To the	13	164
Garden, The	14	20
Gardener's Daughter	11	17
Gay Goshawk	10	11
Gay Cld Dog	22-Pt.II	81
Gentle Complaint	7-Pt. I	104
Gettysburg Address	5-Pt. I	107
Ghostly Galley	13	296
Ghosts	2-Pt. I	134
Gibraltar, At	13	290
Gift of the Magi	22-Pt.II	48
Gilbert, Sir Humphrey	10	160
Ginevra	11	215
Girdle, On a	12	132
Glenkindie	10	48
Gloucester Moors	11	320
Go, Lovely Rose	12	136
God's Way	15	182
Going down with Victory	4-Pt.II	107
Gold	9-Pt.II	9
Gold-Seeking, On	9-Pt. I	99
Golden Door	15	172
Good Ale	12	258
Good Reason	8-Pt. I	87
Good-By	12	228
Gooseherd, The	20-Pt.II	62
Grampy Sings a Song	9-Pt.II	64
Grandmither, Think Not I Forget	14	313
Grant, To	5-Pt. I	121
Grasshopper, The	12	30
Grasshopper and the Ant	8-Pt. I	45
Gray Champion	3-Pt. I	139
Great American Traveler	8-Pt. I	8
Great Carbuncle	20-Pt.II	39

# 206 General Index of Titles

	VOL.	PAGE
Great Stone Face . . . . .	3-Pt. I	103
Grecian Urn, Ode on a . . . . .	13	137
Green Linnet, The . . . . .	14	106
Gridiron . . . . .	19-Pt.II	59
Growing Old. . . . .	14	281
Gypsy Girl . . . . .	14	299
Hail to the Chief . . . . .	12	203
Hame, Hame, Hame, . . . . .	12	309
Hans Breitmann's Party . . . . .	7-Pt. I	96
Happiest Heart . . . . .	14	318
Happy Heart . . . . .	12	223
Happy Life, Character of a . . . . .	14	258
Hark, Hark, the Lark . . . . .	12	97
Harold Before Senlac . . . . .	14	315
Harp of the North, Farewell . . . . .	12	286
Harp That Once Through Tara's Halls . . . . .	12	288
Hart-Leap Well . . . . .	10	134
Haunting Beauty of Strychnine . . . . .	9-Pt. I	135
He Came to Pay . . . . .	7-Pt. I	102
He Rose to the Occasion . . . . .	7-Pt. I	99
Health, A . . . . .	12	178
Hear, Ye Ladies . . . . .	12	132
Heart, We Will Forget Him . . . . .	13	282
Heart's Country . . . . .	12	337
Height of the Ridiculous . . . . .	8-Pt. I	118
Heiress . . . . .	8-Pt. I	67
Helen of Kirconnell, Fair . . . . .	10	233
Helen, To . . . . .	12	176
Henderson, Elegy on Captain Matthew . . . . .	15	61
Her Courtship . . . . .	9-Pt.II	147
Her Hands . . . . .	14	300
Her Letter . . . . .	8-Pt. I	113
Her Reply . . . . .	12	98
Her Triumph . . . . .	12	89
Her Words . . . . .	14	302
Heroes of the Titanic . . . . .	10	305
Hervé Riel . . . . .	10	162
Hervey, Mr. William, On the Death of . . . . .	15	80
Hester . . . . .	15	75
High-Tide on the Coast of Lincolnshire . . . . .	10	263
Highland Mary . . . . .	12	152
Hind Horn . . . . .	10	25
Hints to Those That Would be Rich, Necessary . . . . .	6-Pt.II	160
His Dream . . . . .	9-Pt.II	154
His Idea . . . . .	8-Pt. I	148
His Last Request . . . . .	8-Pt. I	122
History of England . . . . .	2-Pt.II	110
Hohenlinden . . . . .	10	188
Home . . . . .	14	256
Home Life of Geniuses . . . . .	9-Pt.II	56
Home Thoughts from Abroad . . . . .	12	57

# General Index of Titles

207

	VOL.	PAGE
Hood, On a Joke I Once Heard from the Late Thomas	1-Pt. I	87
Hoosier and the Salt-Pile . . . . .	8-Pt. II	62
Horace, Truth about . . . . .	9-Pt. I	17
Horatian Ode . . . . .	13	54
Hospital, In the . . . . .	15	203
House and the Road . . . . .	12	344
House of Life . . . . .	13	257
House That Jack Built . . . . .	7-Pt. II	113
How Delicious Is the Winning . . . . .	12	165
How I Killed a Bear . . . . .	9-Pt. I	59
How Many Times Do I Love Thee, Dear? . . . . .	12	158
How My Song of Her Began . . . . .	13	266
How They Brought the Good News from Ghent to Aix	10	130
How to Hunt the Fox . . . . .	8-Pt. I	70
Humblebee, To the . . . . .	12	64
Hunting Song . . . . .	12	230
Hussey, To Mistress Margaret . . . . .	12	108
Hutchinson, To Miss ( <i>Lamb</i> ) . . . . .	5-Pt. II	122
Hymn . . . . .	12	317
Hymn of Pan . . . . .	12	44
Hymn of Trust, A . . . . .	15	164
Hymn to Diana . . . . .	12	14
Hymn to Intellectual Beauty . . . . .	13	121
Hymn to the Night . . . . .	12	46
I Fear Thy Kisses . . . . .	12	161
I Have a Rendezvous . . . . .	15	215
I Know That All Beneath the Moon Decays . . . . .	13	196
I Remember, I Remember . . . . .	12	269
Ichabod . . . . .	14	154
Idea . . . . .	13	182
Ideal Husband to His Wife . . . . .	9-Pt. I	103
Identified . . . . .	7-Pt. I	21
If Doughty Deeds . . . . .	12	153
If I Should Die To-night . . . . .	9-Pt. II	7
If I Penseroso . . . . .	14	14
Illustrated Newspapers . . . . .	7-Pt. II	11
Immortality, Intimations of . . . . .	13	89
Imperfect Sympathies . . . . .	5-Pt. II	21
In a Drear-nighted December . . . . .	12	268
In a Lecture-Room . . . . .	14	272
In Darkest Africa . . . . .	16-Pt. II	97
In Flanders Fields . . . . .	15	214
In Harbor . . . . .	15	142
In Memoriam, Proem to . . . . .	15	24
In Society . . . . .	9-Pt. II	108
In the Catacombs . . . . .	9-Pt. I	77
In the Children's Hospital . . . . .	11	310
In the Hospital . . . . .	15	203
In the Valley of Cauteretz . . . . .	12	321
Inaugural Address, First ( <i>Lincoln</i> ) . . . . .	5-Pt. I	74
Inchcape Rock . . . . .	10	153

# 208 General Index of Titles

	VOL.	PAGE
Incident of the French Camp . . . . .	10	213
Independence Hall Speech . . . . .	5-Pt. I	71
Indian Serenade . . . . .	12	159
Infirm . . . . .	9-Pt. I	115
Influence of Natural Objects . . . . .	14	251
Inscription for a Fireplace . . . . .	13	294
Intellectual Beauty, Hymn to . . . . .	13	121
Intimations of Immortality, Ode . . . . .	13	89
Into Battle . . . . .	15	217
Invitation, The . . . . .	15	163
Invocation . . . . .	12	24
Irish Astronomy . . . . .	8-Pt. II	79
Isaiah Beethoven . . . . .	14	308
Isles of Greece . . . . .	14	75
It was A' for Our Rightfu' King . . . . .	12	200
It Was Not in the Winter . . . . .	12	167
It's a Queer Time . . . . .	15	219
Ivey . . . . .	10	194
Jackdaw of Rheims . . . . .	11	173
Jan the Unrepentant . . . . .	22-Pt. II	136
Jeannot and Colin . . . . .	22-Pt. I	1
Jefferson, Adams and . . . . .	6-Pt. I	3
Jellyfish, Song of the . . . . .	9-Pt. II	63
Jenny Kissed Me . . . . .	12	158
Jim-Jam King of the Jou-Jous . . . . .	9-Pt. I	118
John Anderson My Jo . . . . .	12	245
John Gilpin, Diverting History of . . . . .	11	241
John Henry at the Races . . . . .	9-Pt. II	95
Johnson, Boswell's Life of ( <i>Carlyle</i> ) . . . . .	2-Pt. I	32
Johnson, Dr. Samuel ( <i>Macaulay</i> ) . . . . .	2-Pt. II	30
Joke I Once Heard from the Late Thomas Hood, On a	1-Pt. I	87
Joseph Rodman Drake . . . . .	15	104
Judgment of Indra . . . . .	18	257
Julia's Clothes, Upon . . . . .	12	124
Jumping Frog of Calaveras County, The Notorious	7-Pt. I	122
Just Like a Cat . . . . .	8-Pt. I	152
Kemp Owyne . . . . .	10	70
Kennebec Mariner, Tale of the . . . . .	9-Pt. II	10
Kentucky Philosophy . . . . .	9-Pt. II	72
Kilmeny . . . . .	11	151
King Lived Long Ago, A . . . . .	11	9
Kiss in the Rain . . . . .	9-Pt. II	83
Knocking at the Gate in Macbeth, On the . . . . .	4-Pt. II	100
Kubla Khan . . . . .	14	80
L'Allegro . . . . .	14	9
L'Arrabiata . . . . .	20-Pt. I	130
La Belle Dame sans Merci . . . . .	10	85
Labor . . . . .	2-Pt. I	138
Lacrimae . . . . .	15	41
Lady Mary Villiers, Epitaph on the . . . . .	15	48

# General Index of Titles

209

	VOL.	PAGE
Lad <sup>r</sup> of Shalott . . . . .	10	73
Lagoon, The . . . . .	22-Pt. I	17
Laird o'Cockpen . . . . .	11	251
Lake of the Dismal Swamp . . . . .	11	83
Lament, A . . . . .	12	266
Lament for Flodden . . . . .	10	251
Lament of the Irish Emigrant . . . . .	15	128
Land o'the Leal . . . . .	12	311
Landing of the Pilgrim Fathers in New England . . . . .	10	151
Laodamia . . . . .	11	143
Lark Now Leaves His Wat'ry Nest . . . . .	12	131
Last Address in Public ( <i>Lincoln</i> ) . . . . .	5-Pt. I	102
Last Buccaneer . . . . .	14	240
Last Leaf . . . . .	14	167
Last Word, The . . . . .	15	43
Latter-Day Warnings . . . . .	7-Pt. I	34
Law Lecture, Notes for a . . . . .	5-Pt. I	7
Lazy Idle Boy, On a . . . . .	1-Pt. I	41
Lazy Roof . . . . .	9-Pt. I	149
"Lead, Kindly Light," . . . . .	12	323
Learned Negro . . . . .	9-Pt. I	45
Lecture-Room, in a . . . . .	14	272
Legend of Mimir . . . . .	8-Pt. I	68
Letter: Biglow Papers . . . . .	7-Pt.II	25
Letter of Recommendation of a person You Are Un-acquainted with, Model of a . . . . .	7-Pt. I	11
Letters ( <i>Lamb</i> ) . . . . .	5-Pt.II	102
Letters ( <i>Lincoln</i> ) . . . . .	5-Pt. I	109
Lett's Diary, On . . . . .	1-Pt. I	115
Levana and Our Ladies of Sorrow . . . . .	4-Pt.II	145
Life . . . . .	14	260
Life Hid with Christ, A . . . . .	15	186
Ligeia . . . . .	4-Pt. I	37
Light of Stars . . . . .	12	48
Lincoln, Abraham ( <i>Taylor</i> ) . . . . .	15	107
Lincoln, the Man of the People . . . . .	14	296
Lincoln, To Mrs. . . . .	5-Pt. I	113
Lines . . . . .	14	253
Lines Written Among the Euganean Hills . . . . .	14	61
Lines Written on a Banknote . . . . .	13	273
Listeners, The . . . . .	11	326
Litany to the Holy Spirit . . . . .	15	158
Literary Snobs, On . . . . .	1-Pt. I	24
Little Breeches . . . . .	7-Pt. I	45
Little Man, The. . . . .	18	227
Little Peach . . . . .	8-Pt. I	86
Little Swirl of Vers Libre . . . . .	8-Pt. I	172
Living in the Country . . . . .	7-Pt. I	82
Liz-Town Humorist . . . . .	8-Pt. I	48
Lochinvar . . . . .	10	36
Locksley Hall . . . . .	14	223
Longing . . . . .	12	188

# 210 General Index of Titles

	VOL.	PAGE
Lord Bryon . . . . .	2-Pt.II	80
Lord Randal . . . . .	10	238
Lord Ullin's Daughter . . . . .	10	259
Lorraine . . . . .	11	306
Loss of the <i>Royal George</i> , On the . . . . .	10	148
Lost Leader . . . . .	12	289
Lost, Strayed or Stolen . . . . .	7-Pt. I	101
Lotus-Eaters . . . . .	14	135
Love ( <i>Coleridge</i> ) . . . . .	10	44
Love ( <i>Shakespeare</i> ) . . . . .	12	93
Love Among the Ruins . . . . .	11	28
Love Is a Sickness . . . . .	12	108
Love Letters of Smith . . . . .	8-Pt. I	89
Love Not Me for Comely Grace . . . . .	12	105
Love Song ( <i>Garrison</i> ) . . . . .	12	338
Love Triumphant . . . . .	15	155
Love's Emblems . . . . .	12	29
Love's Philosophy . . . . .	12	160
Lucasta, Going Beyond the Seas, To . . . . .	12	129
Lucasta, on Going to the Wars, To . . . . .	12	198
Lucy . . . . .	15	114
Lucy Gray . . . . .	10	255
Lute, To His . . . . .	13	198
Lycidas . . . . .	15	52
Lyke-Wake Dirge . . . . .	15	35
Macbeth, On the Knocking at the Gate in . . . . .	4-Pt.II	100
McClellan, To . . . . .	5-Pt. I	109
Madonna of the Evening Flowers . . . . .	11	319
Madrigal . . . . .	12	104
Magnolia Cemetery . . . . .	15	34
Mahogany Tree . . . . .	12	252
Maid, The . . . . .	10	305
Maid of Neidpath . . . . .	10	39
Maid's Lament . . . . .	15	119
Man and the Goose . . . . .	9-Pt. I	85
Man Who Would Be King . . . . .	21-Pt.II	1
Man with the Hoe . . . . .	14	294
Man Without a Country . . . . .	21-Pt.II	57
Man's Requirements . . . . .	12	192
Manila . . . . .	8-Pt. I	173
Manning, To ( <i>Lamb</i> ) . . . . .	5-Pt.II	112 and 117
MS. Found in a Bottle . . . . .	4-Pt. I	105
Marco Bozzaris . . . . .	11	187
March . . . . .	14	103
Mariana . . . . .	14	162
Marion's Men, Song of . . . . .	10	199
Markheim . . . . .	20-Pt. I	103
Mashes of Glynn . . . . .	14	55
Mary Morison . . . . .	12	147
Mary, To ( <i>Cowper</i> ) . . . . .	12	243
Mary, To . . . . .	1-Pt. I	168

# General Index of Titles

211

	VOL.	PAGE
Mather, To Dr.	6-Pt.II	172
Maud Muller	11	219
Maxims ( <i>Franklin</i> )	7-Pt. I	11
May	14	104
May and Death	15	123
May I Join the Choir Invisible, O	15	185
May Is Building Her House	12	328
May-Tree, The	12	327
Meadows, To	12	35
Medicine Show	18	213
Meeting at Night	12	189
Meeting of the Clabberhuses	8-Pt. I	39
Melancholy	12	278
Melons	7-Pt.II	41
Memorabilia ( <i>Browning</i> )	14	151
Memorial Verses	15	77
Memory, A	9-Pt. I	116
Men of Old	14	133
Merlin and the Gleam	11	122
Messages Received by Teachers, Some	7-Pt.II	144
Metaphysics	9-Pt.II	128
Midges Dance Aboon the Burn	12	52
Military Snobs, On Some	1-Pt. I	10
Miller's Daughter	11	31
Milton, On	13	272
Minister's Black Veil	21-Pt. I	107
Minister's Wooing	8-Pt.II	97
Miniver Cheevey	7-Pt. I	147
Minstrel's Song	15	40
Mirabeau	2-Pt. I	79
Mis' Smith	8-Pt.II	77
Misconceptions	12	190
Miss Albina McLush	7-Pt. I	25
Miss Maloney on the Chinese Question	7-Pt. II	20
Mr. Travers's First Hunt	22-Pt. I	135
Mrs. Johnson	8-Pt.II	107
Mistress Margaret Hussey, To	12	108
Model of a Letter of Recommendation of a Person You Are Unacquainted with	7-Pt. I	11
Modern Martyrdom	9-Pt.II	84
Monterey	10	206
Morning	15	173
Morning of Christ's Nativity, Ode on the	13	42
Morte d'Arthur	11	204
Mosquito, The	8-Pt.II	58
Mother and Poet	11	297
Mother, I Cannot Mind My Wheel	12	273
Mother's Dream, The	15	139
Motion for Prayers	6-Pt.II	162
Mountain Daisy, To a	14	109
Mountain Gloom	1-Pt.II	33
Mountain Glory	1-Pt.II	59

## 212 General Index of Titles

	VOL.	PAGE
Mummy's Foot . . . . .	19-Pt. I	90
Murders in the Rue Morgue . . . . .	19-Pt. I	1
Music by the Choir . . . . .	7-Pt. I	118
Music-Pounding . . . . .	7-Pt. I	80
Musical Instrument, A . . . . .	12	282
My Angeline . . . . .	9-Pt. II	24
My Aunt . . . . .	7-Pt. I	23
My Choice . . . . .	12	112
My Dark Rosaleen . . . . .	12	210
My Days Among the Dead Are Past . . . . .	14	261
My Dear and Only Love I Pray . . . . .	12	144
My Double and How He Undid Me . . . . .	8-Pt. I	124
My Familiar . . . . .	9-Pt. I	15
My Feet . . . . .	9-Pt. I	149
My Financial Career . . . . .	9-Pt. II	19
My First Visit to Portland . . . . .	8-Pt. II	53
My Heart Leaps Up . . . . .	13	274
My Heart's in the Highlands . . . . .	12	36
My Lady's Grave . . . . .	12	319
My Lady's Tears . . . . .	12	99
My Lost Youth . . . . .	12	263
My Luve's Like a Red, Red Rose, O . . . . .	12	149
My Psalm . . . . .	15	189
My Sister's Sleep . . . . .	15	137
My Star . . . . .	12	58
My Subway Guard Friend . . . . .	9-Pt. I	140
My Summer in a Garden . . . . .	7-Pt. I	61
Name of France, The . . . . .	15	224
Nameless Epitaph, A . . . . .	15	48
Napoleon Buonaparte, Ode to . . . . .	13	109
Natral and Unnatral Aristokrats . . . . .	7-Pt. I	48
Natural Objects, Influence of . . . . .	14	251
Nature . . . . .	13	244
Necessary Hints to Those That Would Be Rich . . . . .	6-Pt. II	160
Necklace . . . . .	21-Pt. I	94
New World . . . . .	13	250
New Year's Eve. . . . .	5-Pt. II	11
Night . . . . .	13	221
Night After Christmas . . . . .	9-Pt. I	75
Night at an Inn . . . . .	18	1
Night, Hymn to the . . . . .	12	46
Night Is Near Gone . . . . .	12	11
Night-Piece, The . . . . .	12	128
Night, To . . . . .	12	43
Nightingale, Ode to a . . . . .	13	132
Nil Nisi Bonum . . . . .	1-Pt. I	130
1914-V.—The Soldier . . . . .	15	228
Noble and the Empty Hole . . . . .	7-Pt. I	17
Nomenclature of the National Game . . . . .	9-Pt. I	22
Nonsense Verses . . . . .	9-Pt. II	28
Notes for a Law Lecture . . . . .	5-Pt. I	7

# General Index of Titles

213

	VOL.	PAGE
Notorious Jumping Frog of Calaveras County . . . . .	7-Pt. I	122
Nuns Fret Not . . . . .	13	175
Nymph's Song to Hylas . . . . .	12	173
 O Captain! My Captain! . . . . .	15	105
O May I Join the Choir Invisible . . . . .	15	185
O Mistress Mine, Where Are You Roaming? . . . . .	12	92
O My Luve's Like a Red, Red Rose . . . . .	12	149
O, Saw Ye Bonnie Lesley? . . . . .	12	148
O That 't Were Possible . . . . .	12	185
Oak, The . . . . .	14	41
October . . . . .	14	105
Ode ( <i>Emerson</i> ) . . . . .	13	167
Ode ( <i>Keats</i> ) . . . . .	13	135
Ode, Intimations of Immortality . . . . .	13	89
Ode on a Distant Prospect of Eton College . . . . .	13	72
Ode on a Grecian Urn . . . . .	13	137
Ode on the Death of the Duke of Wellington . . . . .	13	151
Ode on the Morning of Christ's Nativity . . . . .	13	42
Ode on Venice . . . . .	13	115
Ode to a Nightingale . . . . .	13	132
Ode to Adversity . . . . .	13	70
Ode to Duty . . . . .	13	96
Ode to Evening . . . . .	13	85
Ode to Napoleon Buonaparte . . . . .	13	109
Ode to Psyche . . . . .	13	139
Ode to the West Wind . . . . .	13	129
Ode Written in 1745 . . . . .	15	34
Of A' the Airts . . . . .	12	151
"Off at Buffalo" . . . . .	8-Pt. I	143
Oft, in the Stilly Night . . . . .	12	271
Oh! Snatch'd Away in Beauty's Bloom . . . . .	15	113
Oh! That We Two Were Maying . . . . .	12	175
Old China . . . . .	5-Pt. II	91
Old Familiar Faces . . . . .	15	73
Old Grey Squirrel . . . . .	14	306
Old Grimes . . . . .	7-Pt. I	19
Old Ironsides . . . . .	12	217
Old Woman of the Roads . . . . .	14	311
Olivier Bécaille, Death of . . . . .	21-Pt. I	53
On a Bust of Dante . . . . .	14	152
On a Certain Lady at Court . . . . .	13	272
On a Day Alack the Day . . . . .	12	95
On a Girdle . . . . .	12	132
On a Joke I Once Heard from the Late Thomas Hood	1-Pt. I	87
On a Lazy Idle Boy . . . . .	1-Pt. I	41
On a Picture of Peele Castle . . . . .	14	44
On Being Found Out . . . . .	1-Pt. I	104
On Clerical Snobs . . . . .	1-Pt. I	15
On Cyclones . . . . .	9-Pt. I	83
On Elizabeth L. H. . . . .	15	47
On Expert Testimony . . . . .	9-Pt. II	13

# 214 General Index of Titles

	VOL.	PAGE
On "Forts" . . . . .	8-Pt.II	69
On Gold-Seeking . . . . .	9-Pt. I	99
On His Seventy-fifth Birthday ( <i>Landor</i> ) . . . . .	13	278
On Letts's Diary . . . . .	1-Pt. I	115
On Literary Snobs . . . . .	1-Pt. I	24
On Milton . . . . .	13	272
On Sir Philip Sidney . . . . .	15	49
On Some Military Snobs . . . . .	1-Pt. I	10
On Some of the Old Actors . . . . .	5-Pt.II	52
On the Contrary . . . . .	9-Pt. I	70
On the Death of Mr. William Hervey . . . . .	15	80
On the Death of Thomson . . . . .	15	59
On the Knocking at the Gate in <i>Macbeth</i> . . . . .	4-Pt.II	100
On the Loss of the <i>Royal George</i> . . . . .	10	148
On the Tombs in Westminster . . . . .	15	45
On This Day I Complete My Thirty-sixth Year . . . . .	12	275
On Time . . . . .	13	52
On University Snobs . . . . .	1-Pt. I	19
One Better . . . . .	7-Pt. I	22
One Certainty . . . . .	13	265
One-Hoss-Shay . . . . .	11	236
One of Mr. Ward's Business Letters . . . . .	8-Pt.II	68
One Week . . . . .	9-Pt.II	151
Only of Thee and Me . . . . .	12	339
Opium, Pains of . . . . .	4-Pt.II	73
Opium, Pleasures of . . . . .	4-Pt.II	31
Opportunity . . . . .	11	106
Origin of the Banjo . . . . .	9-Pt. I	79
Ostrich and the Hen . . . . .	8-Pt. I	45
Otterburn, Battle of . . . . .	10	171
O-U-G-H . . . . .	7-Pt. I	143
Our Share of Night to Bear . . . . .	13	282
Out of the Cradle Endlessly Rocking . . . . .	14	120
Out of the Mouths of Babes . . . . .	9-Pt. I	14
Outcasts of Poker Flat . . . . .	20-Pt. I	30
Outwitted . . . . .	13	294
Over Hill, Over Dale . . . . .	12	19
Over the Mountains . . . . .	12	114
Overtones . . . . .	18	139
Overwhelming Saturday . . . . .	22-Pt. I	101
Owl-Critic, The . . . . .	7-Pt. I	41
Oxen, The . . . . .	15	201
Oysterman, Ballad of the . . . . .	7-Pt. I	105
Ozymandias of Egypt . . . . .	13	222
Pack, Clouds, Away . . . . .	12	107
Pains of Opium . . . . .	4-Pt.II	73
Palabras Grandiosas . . . . .	9-Pt. I	58
Palladium . . . . .	14	278
Paradaisi Gloria . . . . .	15	192
Parting at Morning . . . . .	12	190
Passing of Cock-Eye Blacklock . . . . .	22-Pt.II	64

# General Index of Titles

215

	VOL.	PAGE
Passion in the Desert, A . . . . .	21-Pt.II	107
Passionate Shepherd to His Love . . . . .	12	97
Passions, The . . . . .	13	81
Past and Present . . . . .	2-Pt. I	138
Past, To the . . . . .	13	161
Patent Gas Regulator . . . . .	9-Pt.II	3
Patriot, The . . . . .	11	290
Patriotic Tourist . . . . .	9-Pt.II	47
Peace . . . . .	1-Pt.II	135
Peace ( <i>Vaughan</i> ) . . . . .	15	160
Peele Castle, On a Picture of . . . . .	14	44
Pembroke, Countess of, Epitaph . . . . .	15	46
Penseroso, ll . . . . .	14	14
Pessimist, The . . . . .	9-Pt. I	94
Petition to Time . . . . .	12	252
Phillida and Corydon . . . . .	12	105
Philomela . . . . .	12	56
Philosopher and the Simpleton . . . . .	8-Pt. I	46
Pibroch of Donald Dhu . . . . .	12	201
Picture of Peele Castle, On a . . . . .	14	44
Piece of Red Calico . . . . .	8-Pt. I	105
Piece of String . . . . .	21-Pt.II	96
Pied Piper of Hamelin . . . . .	11	163
Pilgrimage, The . . . . .	12	314
Pillar of the Cloud . . . . .	12	323
Pindaric Ode . . . . .	13	37
Piping Down the Valleys . . . . .	12	246
Pippa Passes, From . . . . .	12	58
Pit and the Pendulum . . . . .	21-Pt. I	139
Place de la Concorde . . . . .	15	226
Plain Language from Truthful James . . . . .	11	234
Plea for Humor . . . . .	8-Pt.II	3
Pleasures of Opium . . . . .	4-Pt.II	31
Pliocene Skull, To the . . . . .	8-Pt. I	145
Plumbers . . . . .	8-Pt. I	150
Pocahontas . . . . .	1-Pt. I	166
Poe-'em of Passion . . . . .	9-Pt.II	137
Poem of Everyday Life . . . . .	9-Pt.II	148
Poet's Song to His Wife . . . . .	12	242
Polite . . . . .	7-Pt. I	100
Polite Literature . . . . .	2-Pt.II	119
Pomona's Novel . . . . .	7-Pt.II	62
Poor Richard's Almanac . . . . .	6-Pt.II	133
Porcelain Cups . . . . .	22-Pt. I	38
Portland, My First Visit to . . . . .	8-Pt.II	53
Post-Impressionism . . . . .	7-Pt. I	145
Poster Girl, The. . . . .	8-Pt.II	92
Praise of His Lady . . . . .	12	79
Prayer of Cyrus Brown . . . . .	9-Pt.II	8
Prehistoric Smith . . . . .	9-Pt. I	20
Priestly, To Dr. . . . .	6-Pt.II	167
Primrose, The . . . . .	12	124

# 216 General Index of Titles

	VOL.	PAGE
Prisoner in the Caucasus . . . . .	19-Pt. I	141
Prisoner of Chillon . . . . .	II	191
Private of the Buffs . . . . .	II	284
Problem, The . . . . .	14	268
Proem to <i>In Memoriam</i> . . . . .	15	24
Progress of Poesy . . . . .	13	76
Prose and Rhyme, Ballad of . . . . .	12	335
Prospero . . . . .	15	145
Prothalamion ( <i>Spenser</i> ) . . . . .	13	13
Proud Lady . . . . .	10	296
Proud Maisie . . . . .	10	258
Providence and the Guitar . . . . .	19-Pt. II	96
Psalm of Life . . . . .	14	247
Psyche, Ode to . . . . .	13	139
Pulley, The . . . . .	15	153
Puritans, The . . . . .	2-Pt. II	23
Qua Cursum Ventus . . . . .	12	317
Quiet Heart . . . . .	15	170
Rabbi Ben Ezra . . . . .	14	191
Rain in Summer . . . . .	14	96
Ramon . . . . .	II	285
Raven, The . . . . .	10	285
Recommendation, Model of a Letter of, of a Person You Are Unacquainted With . . . . .	7-Pt. I	11
Refuge . . . . .	15	170
Relief of Lucknow . . . . .	II	184
Remarkable Dream . . . . .	8-Pt. I	79
Rendition, A. . . . .	7-Pt. I	31
Reply to Committee on Electoral Count . . . . .	5-Pt. I	101
Reply to Hayne, From the . . . . .	6-Pt. I	63
Requiem . . . . .	15	142
Requiescat . . . . .	15	120
Resignation . . . . .	15	131
Resolution and Independence . . . . .	II	48
Response to Serenade . . . . .	5-Pt. I	98
Resurgam . . . . .	13	292
Retreat, The. . . . .	15	161
Return, The ( <i>Gibson</i> ) . . . . .	15	217
Return, The ( <i>Teasdale</i> ) . . . . .	12	338
Revenge, The . . . . .	10	222
Reward . . . . .	2-Pt. I	146
Rheumatism Movement Cure . . . . .	8-Pt. II	37
Rhodora, The . . . . .	14	115
Rhoecus . . . . .	II	127
Rhubarb . . . . .	22-Pt. II	56
Rhyme for Priscilla . . . . .	7-Pt. II	126
Richard Cory . . . . .	14	309
Ride to the Lady . . . . .	10	311
Rip Van Winkle. . . . .	19-Pt. II	71
Rivermouth Romance, A . . . . .	7-Pt. II	129

# General Index of Titles

217

	VOL.	PAGE
Rizpah . . . . .	10	279
Robin Hood . . . . .	14	146
Robin Hood's Death . . . . .	10	234
Romance of the Carpet . . . . .	9-Pt. I	31
Romance of the Swan's Nest . . . . .	10	79
Rosalind's Description . . . . .	12	84
Rosalind's Madrigal . . . . .	12	83
Rose Aylmer. . . . .	15	119
Roundabout Papers . . . . .	1-Pt. I	41
<i>Royal George, On the Loss of the</i> . . . . .	10	148
Rugby Chapel . . . . .	15	97
Ruggles and Fate . . . . .	22-Pt.II	115
Rule, Britannia . . . . .	12	208
Rules of Conduot ( <i>Franklin</i> ) . . . . .	6-Pt.II	86
Running a Piano . . . . .	9-Pt.II	17
Rural Life in England . . . . .	3-Pt.II	23
Ruth . . . . .	14	157
Sabrina . . . . .	12	26
Said Opie Read . . . . .	8-Pt. I	73
Sailor's Wife . . . . .	10	34
St. Asaph's, To the Bishop of	6-Pt.II	175
Saint Brandan . . . . .	11	137
St. Cecilia's Day, Song for.	13	61
St. Mark's . . . . .	1-Pt.II	91
Sally in Our Alley . . . . .	12	142
Salute to the Trees . . . . .	14	290
Sandpiper, The . . . . .	12	70
Sands of Dee . . . . .	10	261
Sandy Star . . . . .	12	346
Sartor Resartus, Selections from	2-Pt. I	129
Saul . . . . .	14	199
Saw Ye Bonnie Lesley? . . . . .	12	148
Say Not the Struggle Nought Availeth . . . . .	14	272
Scorn Not the Sonnet . . . . .	13	175
Scott's Last Struggle . . . . .	16-Pt.II	152
Sea, The . . . . .	9-Pt.II	153
Sea, The ( <i>Proctor</i> ) . . . . .	12	72
Sea Dirge . . . . .	15	38
Sea Fever . . . . .	12	334
Sea Gypsy . . . . .	12	334
Seaweed . . . . .	14	88
Secret Laughter . . . . .	13	295
Self-Dependence . . . . .	14	273
Sellers, Colonel Mulberry . . . . .	7-Pt.II	31
Sensitive Plant . . . . .	11	54
Sensitiveness. . . . .	15	183
Sentence . . . . .	13	295
Sephestia's Lullaby . . . . .	12	247
Servant Problem . . . . .	7-Pt. I	132
Seward, To . . . . .	5-Pt. I	111
Shadowed Star . . . . .	18	273

# 218 General Index of Titles

	VOL.	PAGE
Shakespeare, Elegy on . . . . .	15	45
Shakespeare, W., Epitaph on . . . . .	15	44
Sham . . . . .	18	169
Shameful Death . . . . .	10	277
Shark and the Patriarch . . . . .	8-Pt. I	46
She Came and Went . . . . .	15	134
She Hears the Storm . . . . .	14	312
She is Going . . . . .	5-Pt. II	154
She Walks in Beauty . . . . .	12	164
She Was a Phantom of Delight . . . . .	14	159
Ship of State and Pilot . . . . .	5-Pt. I	94
Shropshire Lad, A . . . . .	12	340
Shrouding of the Duchess of Malfi . . . . .	15	38
Sic Vita . . . . .	12	343
Sidney, On Sir Philip . . . . .	15	49
Sidney's Soul, To Sir Philip . . . . .	13	181
Siege of Berlin . . . . .	21-Pt. I	129
Silvia . . . . .	12	91
Similar Cases . . . . .	9-Pt. I	53
Simplex Munditiis . . . . .	12	91
Sir Galahad . . . . .	14	184
Sir Humphrey Gilbert . . . . .	10	160
Sir Launcelot and Queen Guinevere . . . . .	10	51
Sir Patrick Spens . . . . .	10	144
Sir Philip Sidney's Soul, To . . . . .	13	181
Siren's Song . . . . .	12	23
Sister of Elia, To the . . . . .	15	76
Sit Down, Sad Soul . . . . .	12	303
Skeleton in Armor . . . . .	10	124
Sky, The . . . . .	13	281
Skylark, To a ( <i>Shelley</i> ) . . . . .	13	124
Skylark, To the ( <i>Wordsworth</i> ) . . . . .	12	40
Slave Ship . . . . .	1-Pt. II	27
Slave to Duty . . . . .	8-Pt. I	66
Slavery, Fragment on . . . . .	5-Pt. I	11
Sleep . . . . .	15	21
Smack in School . . . . .	7-Pt. I	30
Small Celandine, The . . . . .	14	112
Small, Sweet Idyl . . . . .	14	79
Snatch'd Away in Beauty's Bloom, Oh . . . . .	15	113
Snob Playfully Dealt With . . . . .	1-Pt. I	3
Snow-storm, The . . . . .	14	93
Snowstorm, The ( <i>Pushkin</i> ) . . . . .	21-Pt. II	130
Society Reporter's Christmas . . . . .	8-Pt. I	57
Society upon the Stanislaus . . . . .	7-Pt. II	57
Soldier . . . . .	15	228
Soldier, Rest! . . . . .	12	277
Soldier, Soldier . . . . .	15	212
Soldier's Dream . . . . .	10	186
Solitary Reaper, The . . . . .	14	160
Some Messages Received by Teachers . . . . .	7-Pt. II	144
Song ( <i>Behn</i> ) . . . . .	12	141

# General Index of Titles

219

	VOL.	PAGE
Song ( <i>Blake</i> ) . . . . .	12	145
Song ( <i>Carew</i> ) . . . . .	12	134
Song ( <i>Coleridge</i> ) . . . . .	12	166
Song ( <i>Darley</i> ) . . . . .	12	170
Song ( <i>Shelley</i> ) . . . . .	12	225
Song ( <i>Tennyson</i> ) . . . . .	12	54
Song for St. Cecilia's Day . . . . .	13	61
Song Is So Old . . . . .	12	337
Song of Marion's Men . . . . .	10	199
Song of the Brook . . . . .	14	99
Song of the Camp . . . . .	11	88
Song of the Jellyfish . . . . .	9-Pt.II	63
Song of the Shirt . . . . .	12	292
Song of Triumphant Love . . . . .	19-Pt. I	109
Songs for My Mother . . . . .	14	300
Songs from an Evil Wood . . . . .	15	221
Sonnet, The ( <i>Rossetti</i> ) . . . . .	13	176
Sonnet on Chillon . . . . .	13	222
Sonnet, Scorn Not the . . . . .	13	175
Sonnets ( <i>Arnold</i> ) . . . . .	13	253
Sonnets ( <i>Coleridge</i> ) . . . . .	13	227
Sonnets ( <i>Hood</i> ) . . . . .	13	230
Sonnets ( <i>Keats</i> ) . . . . .	13	223
Sonnets ( <i>Lowell</i> ) . . . . .	13	251
Sonnets ( <i>Milton</i> ) . . . . .	13	198
Sonnets ( <i>Shakespeare</i> ) . . . . .	13	184
Sonnets ( <i>Turner</i> ) . . . . .	13	245
Sonnets ( <i>Wordsworth</i> ) . . . . .	13	206
Sonnets from the Portuguese . . . . .	13	232
Sorrows of Werther ( <i>Thackeray</i> ) . . . . .	1-Pt. I	164
Souls . . . . .	14	317
South Country . . . . .	12	331
Sower, The . . . . .	14	144
Speeches ( <i>Lincoln</i> ) . . . . .	5-Pt. I	3
Spirit's Epilogue . . . . .	12	27
Splendor Falls on Castle Walls . . . . .	12	181
Sprig of Lemon Verbena . . . . .	22-Pt.II	1
Spring . . . . .	12	15
Spring's Welcome . . . . .	12	15
Springfield Speech . . . . .	5-Pt. I	23
Stammering Wife . . . . .	7-Pt. I	98
Standard-bearer, The . . . . .	10	307
Stanzas for Music . . . . .	12	162
Stanzas Written in Dejection Near Naples . . . . .	14	73
Star-Spangled Banner . . . . .	12	213
Statue and the Bust . . . . .	11	273
Stepping Westward . . . . .	14	158
Stirrup-Cup . . . . .	13	283
Stout Gentleman . . . . .	3-Pt.II	129
Strahan, To Mr. . . . .	6-Pt.II	169
Stratford-on-Avon . . . . .	3-Pt.II	95
Street Scenes in Washington . . . . .	8-Pt.II	74

# 220 General Index of Titles

	VOL.	PAGE
Strictly Germ-Proof . . . . .	7-Pt. I	141
Strip of Blue. . . . .	14	42
Summer Dawn . . . . .	12	172
Sumner, Charles . . . . .	15	111
Sunrise . . . . .	14	25
Superannuated Man . . . . .	5-Pt.II	80
Supplication . . . . .	13	59
Susan Simpson . . . . .	7-Pt.II	19
Sweet and Low . . . . .	12	249
Take, O Take Those Lips Away . . . . .	12	93
Tale of the Kennebec Mariner . . . . .	9-Pt.II	10
Tam O'Shanter . . . . .	11	253
Task, of the Modern Historian . . . . .	2-Pt.II	3
Taylor, To J. ( <i>Lamb</i> ) . . . . .	5-Pt.II	123 and 125
Tears, Idle Tears . . . . .	12	272
Telling the Bees . . . . .	11	308
Terminus. . . . .	14	267
Thanatopsis . . . . .	15	18
That 't Were Possible, O . . . . .	12	185
There Are Gains for All Our Losses . . . . .	12	267
There Was a Boy . . . . .	14	156
"There's Rosemary", . . . . .	13	287
Thomas the Rhymer . . . . .	10	67
Thompson Street Poker Club . . . . .	7-Pt.II	116
Thomson, On the Death of . . . . .	15	59
Thorns in the Cushion . . . . .	1-Pt. I	51
Thou Lingering Star . . . . .	12	270
Thoughtless Waiter, Ballad of the . . . . .	9	147
Thoughts. . . . .	15	65
Three Fishers . . . . .	10	262
Three Men of Gotham . . . . .	12	257
Three Troopers . . . . .	10	215
Throstle, The . . . . .	12	55
Thy Braes Were Bonny . . . . .	10	249
Thyrsis . . . . .	15	86
Tiger, The . . . . .	12	42
Tintern Abbey . . . . .	14	47
'Tis Ever Thus . . . . .	9-Pt.II	152
Titanic, Heroes of the . . . . .	10	305
Titmouse, The . . . . .	12	66
To—— ( <i>Shelley</i> ) . . . . .	12	161
To—— ( <i>Shelley</i> ) . . . . .	12	162
To a Mountain Daisy . . . . .	14	109
To a Skylark . . . . .	13	124
To a Waterfowl . . . . .	13	147
To Althea from Prison . . . . .	12	130
To Anthea . . . . .	12	126
To Autumn . . . . .	13	32
To Blossoms . . . . .	12	33
To Celia . . . . .	12	90
To Chloris . . . . .	12	138

# General Index of Titles

221

	VOL.	PAGE
To Correspondents . . . . .	9-Pt. I	73
To Daffodils . . . . .	12	34
To Daisies . . . . .	12	127
To Dianeme . . . . .	12	123
To Helen . . . . .	12	176
To His Inconstant Mistress . . . . .	12	135
To His Lute . . . . .	13	198
To Lucasta, Going Beyond the Seas . . . . .	12	129
To Lucasta, on Going to the Wars . . . . .	12	198
To Mary . . . . .	12	234
To Mary ( <i>Cowper</i> ) . . . . .	12	243
To Mary Unwin . . . . .	13	205
To Meadows. . . . .	12	35
To Mistress Margaret Hussey. . . . .	12	108
To Night . . . . .	12	43
To 166th Ohio Regiment . . . . .	5-Pt. I	96
To Robert Browning . . . . .	14	151
To Roses in the Bosom of Castara . . . . .	12	116
To Sir Philip Sidney's Soul . . . . .	13	181
To the Cuckoo ( <i>Logan</i> ) . . . . .	12	37
To the Cuckoo ( <i>Wordsworth</i> ) . . . . .	12	38
To the Dandelion . . . . .	14	116
To the Evening Star . . . . .	12	47
To the Fringed Gentian . . . . .	14	114
To the Future . . . . .	13	164
To the Humblebee . . . . .	12	64
To the Muses . . . . .	12	287
To the Nightingale . . . . .	12	16
To the Past . . . . .	13	161
To the Pliocene Skull . . . . .	8-Pt. I	145
To the Sister of Elia . . . . .	15	76
To the Skylark ( <i>Wordsworth</i> ) . . . . .	12	40
To the Unknown Eros . . . . .	13	169
To the Virgins to Make Much of Time . . . . .	12	125
To the West Wind, Ode . . . . .	13	129
To Violets . . . . .	12	35
To Wordsworth ( <i>Landor</i> ) . . . . .	14	148
Total Depravity of Inanimate Things . . . . .	8-Pt. I	15
Toys, The . . . . .	15	140
Tragedy of a Theatre Hat . . . . .	9-Pt. II	50
Trees . . . . .	12	329
Trees and the Master, Ballad of . . . . .	12	316
Trees, Salute to the . . . . .	14	290
Trial for Murder . . . . .	21-Pt. I	1
Tricksters . . . . .	13	288
Triumphant Love, Song of . . . . .	19-Pt. I	109
Trout, the Cat and the Fox, The . . . . .	8-Pt. II	83
Trout's Appeal . . . . .	7-Pt. II	147
Truth about Horace . . . . .	9-Pt. I	17
Truthful James, Plain Language from . . . . .	11	234
Tryste Noël . . . . .	15	202
Turkish Bath, At a . . . . .	9-Pt. II	74

# 222 General Index of Titles

	VOL.	PAGE
Tushmaker's Toothpuller . . . . .	7-Pt.II	53
Twa Corbies, The . . . . .	10	245
Two Boyhoods . . . . .	1-Pt.II	3
Two Cases of Grip . . . . .	8-Pt. I	50
Two Fishers . . . . .	9-Pt.II	102
Two in the Campagna . . . . .	14	187
Two Races of Men . . . . .	5-Pt.II	3
Ulalume . . . . .	II	302
Ulysses . . . . .	14	175
Unattainable, The . . . . .	8-Pt. I	44
Under the Greenwood Tree . . . . .	12	21
Universal Prayer . . . . .	15	166
University Snobs, On . . . . .	1-Pt. I	19
Unknown Beloved, The . . . . .	10	309
Unknown Eros, To the . . . . .	13	169
Unmarried Female . . . . .	8-Pt.II	26
Unwin, To Mary . . . . .	13	205
Up-Hill . . . . .	12	322
Upon Julia's Clothes . . . . .	12	124
Upon the Death of Sir Albert Morton's Wife . . . . .	15	47
Us Poets . . . . .	9-Pt. I	148
Vacation of Mustapha . . . . .	8-Pt. I	3
Vagabond Song . . . . .	12	330
Valley of Cauteretz, In the . . . . .	12	321
V-A-S-E, The . . . . .	7-Pt.II	60
Venice . . . . .	1-Pt.II	73
Venice, Ode on . . . . .	13	115
Vers, Libre, Little Swirl of . . . . .	8-Pt. I	172
Verses ( <i>Cowper</i> ) . . . . .	14	221
Vickery's Mountain . . . . .	14	303
Village Blacksmith . . . . .	14	165
Villager and the Snake . . . . .	9-Pt. I	19
Villiers, Lady Mary, Epitaph on the . . . . .	15	48
Violets, To . . . . .	12	35
Virtue . . . . .	15	154
Vision of Sir Launfal . . . . .	II	107
Vision of Sudden Beath . . . . .	4-Pt.II	119
Visit to Brigham Young . . . . .	9-Pt. I	47
Vobiscum Est Iope . . . . .	12	105
Voice of the Heavens . . . . .	15	165
Voice of Toil . . . . .	12	290
Voyage, The . . . . .	3-Pt.II	61
Wages . . . . .	12	321
Wakefield . . . . .	3-Pt. I	85
Waldeinsamkeit . . . . .	14	39
Walloping Window-Blind . . . . .	9-Pt.II	35
Waly, Waly, Up the Bank . . . . .	10	28
Wandering Willie's Tale . . . . .	20-Pt.II	75
Wanted—a Drink . . . . .	9-Pt.II	150

# General Index of Titles

223

	VOL.	PAGE
Warm Welcome . . . . .	8-Pt. I	116
Washington, To General . . . . .	6-Pt.II	170
Watch-Tower, The . . . . .	2-Pt. I	129
Waterfowl, To a . . . . .	13	147
We Are Seven . . . . .	10	252
Weary Lot Is Thine . . . . .	10	40
Wedding Journey . . . . .	7-Pt. I	76
Weed, To Thurlow . . . . .	5-Pt. I	124
Weep You No More, Sad Fountains . . . . .	12	100
Welcome, A . . . . .	12	III
Wellington, Ode on the Death of the Duke of	13	151
Were I as Base as Is the Lowly Plain . . . . .	13	183
Werther, Sorrows of ( <i>Thackeray</i> ) . . . . .	1-Pt. I	164
West Wind, Ode to the . . . . .	13	129
Westminster Abbey . . . . .	3-Pt.II	75
Wet Sheet and a Flowing Sea . . . . .	12	73
What Constitutes a State? . . . . .	13	88
What He Wanted It For . . . . .	9-Pt. I	90
What Mr. Robinson Thinks . . . . .	7-Pt. I	115
What Rabbi Jehosha Said . . . . .	14	282
What's in a Name? . . . . .	9-Pt.II	103
Whaups, The . . . . .	12	70
When Daisies Pied . . . . .	12	18
When Icicles Hang by the Wall . . . . .	12	22
When Lovely Woman Stoops to Folly . . . . .	13	273
When Moonlike Ore the Hazure Seas . . . . .	1-Pt. I	165
When the Lamp Is Shattered . . . . .	12	274
When We Two Parted . . . . .	12	163
Whigs and the Mexican War . . . . .	5-Pt. I	3
Whistle, The . . . . .	6-Pt.II	156
Whitefield, George . . . . .	6-Pt.II	108
Wife of Usher's Well, The . . . . .	10	240
Wild Honeysuckle . . . . .	14	113
Will . . . . .	14	259
Will, The ( <i>Donne</i> ) . . . . .	15	156
Will of God . . . . .	15	181
Wilt Thou Leave Me Thus, And . . . . .	12	81
Wind in the Rose-Bush . . . . .	20-Pt.II	12
Wings . . . . .	14	289
Winter Ride . . . . .	12	331
Winter Wish . . . . .	12	259
Wish, A . . . . .	12	224
Wishes to His Supposed Mistress . . . . .	12	117
Without and Within . . . . .	8-Pt.II	72
Without Benefit of Clergy . . . . .	19-Pt. I	54
Written in 1745, Ode . . . . .	15	34
Wolfram's Dirge . . . . .	15	42
Woman Who Helped Her Sister . . . . .	9-Pt.II	81
Woman Who Used Her Theory . . . . .	9-Pt.II	80
Woman Who Was Not Athletic . . . . .	9-Pt.II	78
Woman's Last Word . . . . .	14	189
Wooing Song . . . . .	12	101

## 224 General Index of Titles

	VOL.	PAGE
Wordsworth, To ( <i>Lamb</i> ) . . . . .	5-Pt.II	114, 129, 136, 143
Wordsworth, To ( <i>Landor</i> ) . . . . .		14 148
Work and Sport . . . . .	9-Pt.II	87
Workingmen of Manchester, To the . . . . .	5-Pt. I	115
World, The . . . . .	14	245
World-Soul, The . . . . .	12	59
World's Great Age Begins Anew . . . . .	12	284
Wouter Van Twiller . . . . .	7-Pt. I	3
Wreck of the Hesperus . . . . .	10	156
Yankee Recruit . . . . .	7-Pt. I	52
Yarrow Unvisited . . . . .	14	53
Ye Mariners of England . . . . .	10	150
Young Beichan . . . . .	10	17
Young Dead, The . . . . .	15	213
Youth and Age . . . . .	14	264
Youth and Love . . . . .	16	231









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## CONTENTS

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